



ALL MALLORCA

COLLECTION ALL SPAIN

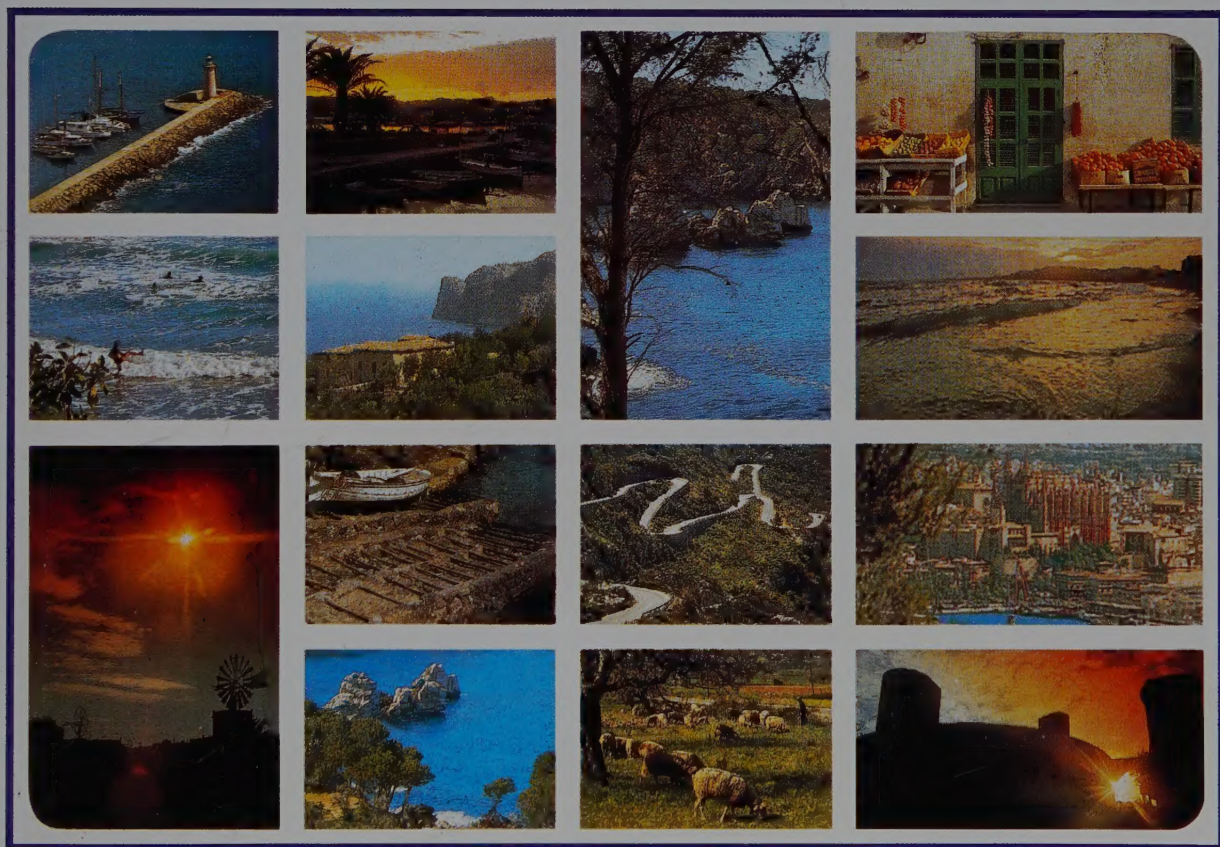
MAJORCA

ENGLISH





ALL MALLORCA



Editorial Escudo de Oro, S.A.



St George panel (Pere Nisard 1468 — Palma Diocesan Museum), one of the finest examples of Majorcan Gothic painting.

MAJORCA: ITS HISTORY, ITS CULTURE AND ITS TOURIST INDUSTRY.

Situated in the Mediterranean, between Minorca in the north-east and Ibiza in the south-west, the island of Majorca (surface area, 3,640 km²) has, since ancient times, played an important role in history. Thanks to the excavations carried out, we know that the island's first inhabitants date back to the neolithic period, although Majorca's most plentiful and spectacular prehistoric remains date from the Bronze Age: the many stone monuments such as the famous "talayots", built for defence purposes, and the "navetas" or burial tombs.

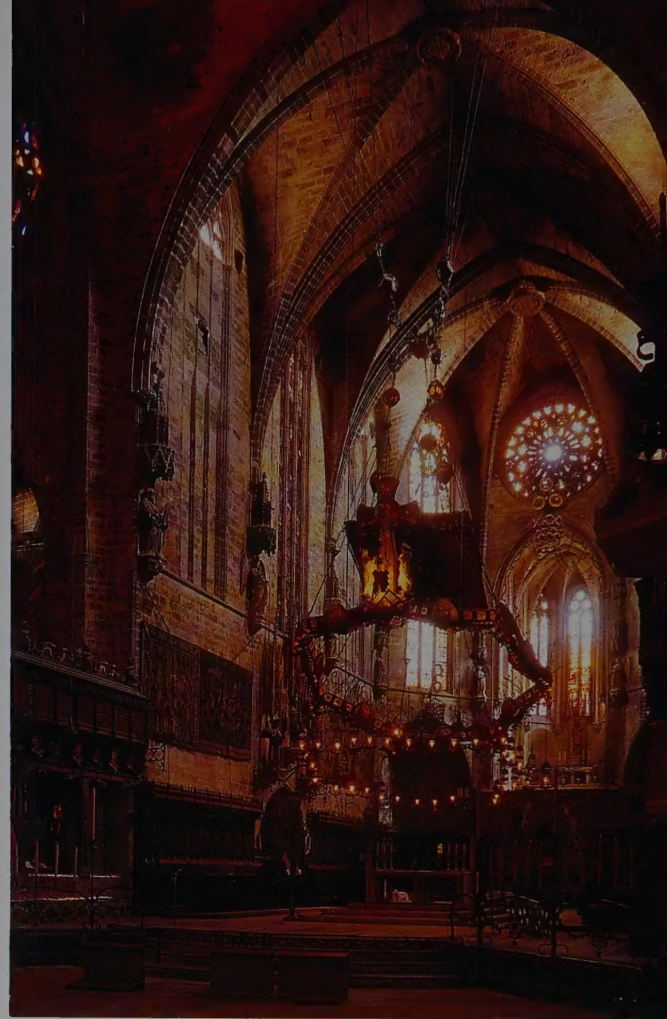
Since ancient times, the geographical and strategic position of the island, together with its mild climate, have made it a port of call and an attractive conquest for many different peoples: the Greeks, the Phoenicians, the Carthaginians, the Romans, the Vandals, the Byzantines and the Arabs. The arrival of the first conquerors (Greeks, Phoenicio-Carthaginians) did not significantly change the island's indigenous talayotic



*Bartolomé March Library:
map of the
Mediterranean
drawn by
Jaume Olives
in 1571.*

High altar and main-front of the cathedral.

Palma Cathedral.



culture, which remained unaffected until the Roman conquest in 123 B.C. It was at this point that the island acquired the name "Maior", the greater of two islands, as opposed to "Minor", the smaller one, now called Minorca. It also acquired a different urban structure with the foundation of two new cities: *Pollentia* to the north (the modern city of Alcúdia) and *Palmaria* to the south, which seems to have stood on the site of the modern city of Palma.

In the 10th century, Majorca came under Arab rule, forming part of the Emirate of Cordova for two hundred years, whilst enjoying periods of semi-independence. After this long chapter in its history, Majorca was conquered in 1229 by the armies of King James I, to whose lands it was annexed until his death. Problems of succession led to the Balearic Islands forming a separate kingdom together with Roussillon, Cerdanya and the domain of Montpellier





Partial view of Palma showing the cathedral, the Almudaina Palace and the Parquet del Mar.



(under James II). It was not until the reign of Peter the Ceremonious (1349) that these territories were incorporated into the kingdom of Aragon, after the cruel battle of Llucmajor, during which King James III lost his life. With the extinction of the royal house of Barcelona on the death of Martin the Humane in 1440, the arrival of the Trastamara dynasty at the Catalan-Aragonese court, and the subsequent union of the reigning families of Castile and Aragon upon the marriage of Ferdinand and Isabel, all the territories on the Iberian peninsula, with the exception of Portugal, were welded into a single kingdom, united by a foreign policy, whilst preserv-

The Almudaina Palace and the gardens of S'Hort del Rei.

ing the local and regional laws and privileges peculiar to each of its constituent parts. This was also the case with Majorca's traditional laws and institutions, which remained in force until the Spanish War of Succession (1701-1715). During the conflicts, the old territories which had belonged to the Crown of Aragon sided with the Archduke Charles III of Austria (of the Habsburg dynasty). In June, 1715, a Borbon army arrived on the island, the last remaining stronghold of the Austrian pretender to the throne, to bring it under Phillip V's rule. On the 28th June, the city of Palma was besieged and, on 2nd July, surrendered. This defeat resulted in the abolition of

all the privileges of self-government together with the suppression of general and local institutions by the New Administration Law (1715-1718).

The parallel between the history of Majorca and that of the rest of the Crown of Aragon does not end here, however; the economic crises of the 15th, 16th and 17th centuries also shook the foundations of life on the islands, pitting the weakest social sectors against the most powerful ("the Peasants' Revolt", 1450-53, and the uprising of the "Germanías", 1521-23). The main causes were the famine brought about by bad harvests, the plagues which devastated the country and the loss of commercial leadership,

Monument to Ramon Llull at the beginning of Paseo de Sagrera.





Cloister of the Church of Saint Francis.



The Assembly Room in the Council building.

all aspects leading to the general impoverishment of the population at large which contrasted with the ostentatious wealth of the nobility. The latter was reflected in the huge stately houses built during this period, of which a considerable number still remain in Palma.

The direct intervention of Charles V's troops (16th century) put an end to hostilities, thus helping to bring about a solution based on the preservation of the existing social order.

This parallel between Majorca and Aragon extended to cultural matters also. The 13th, 14th and 15th centuries were an era of great splendour (Ramon Llull 1235-1315, and the creation of the School of Car-

*Entrance courtyard to
Casa Oleza.*

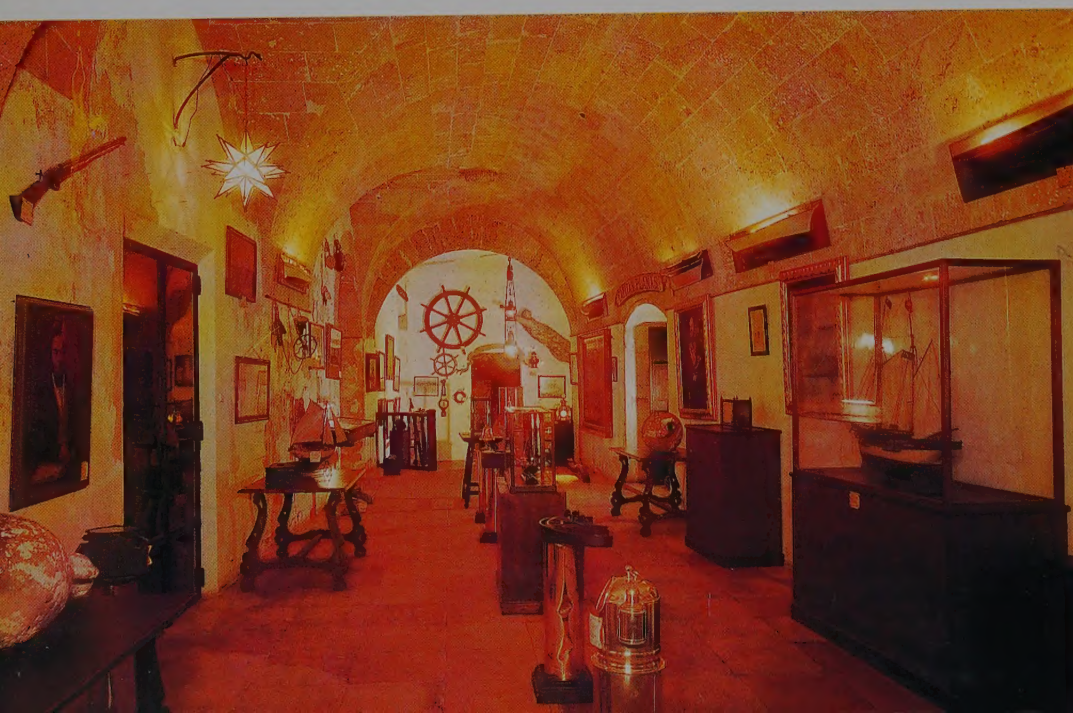
The Arab baths.

*The Almudaina arch,
one of the gateways
in the ancient city
wall.*





*Main-front of the
Lonja.*



*Interior of the
Maritime Museum.*

tographers under Jafuda Cresques, the author of an atlas which included all the known routes and territories of the known world). On the other hand, the 16th-17th centuries were marred by the profound crisis which characterised the whole period.

From the 18th century, the history of Majorca runs parallel to events in the rest of the peninsula. Nowadays, and as a result of the return of democracy to Spain, Majorca, together with the rest of the archipelago, is an integral part of the Balearic Autonomous Community.

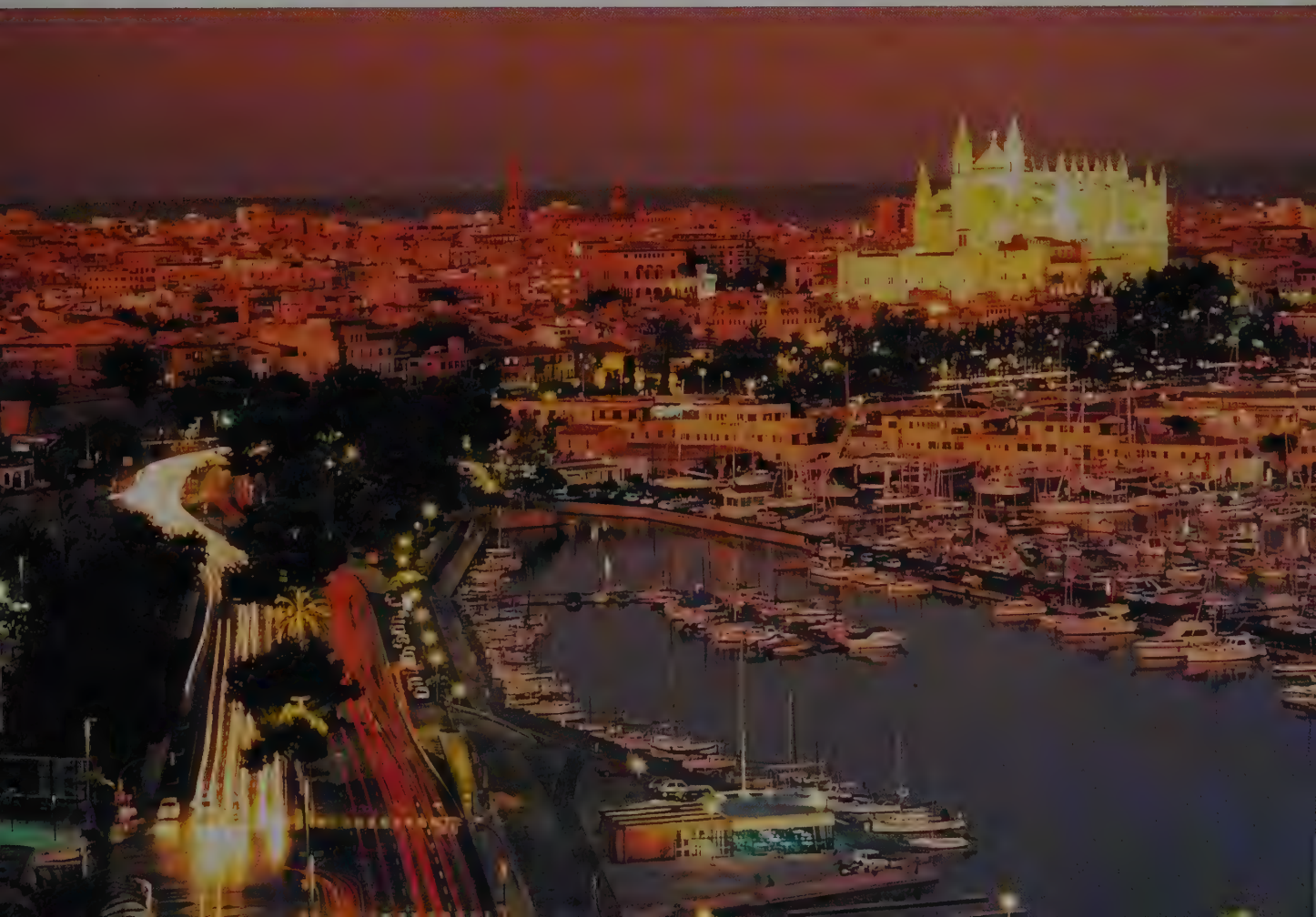
The capital of the island is *Palma*, otherwise called *Ciutat de Mallorca*, with approximately 240,000 in-

habitants, occupying a site at the innermost point of a wide bay open to the south.

According to Pliny and Strabo, a city was built on the same spot in Roman times, as is confirmed by the archaeological finds which came to light some years ago.

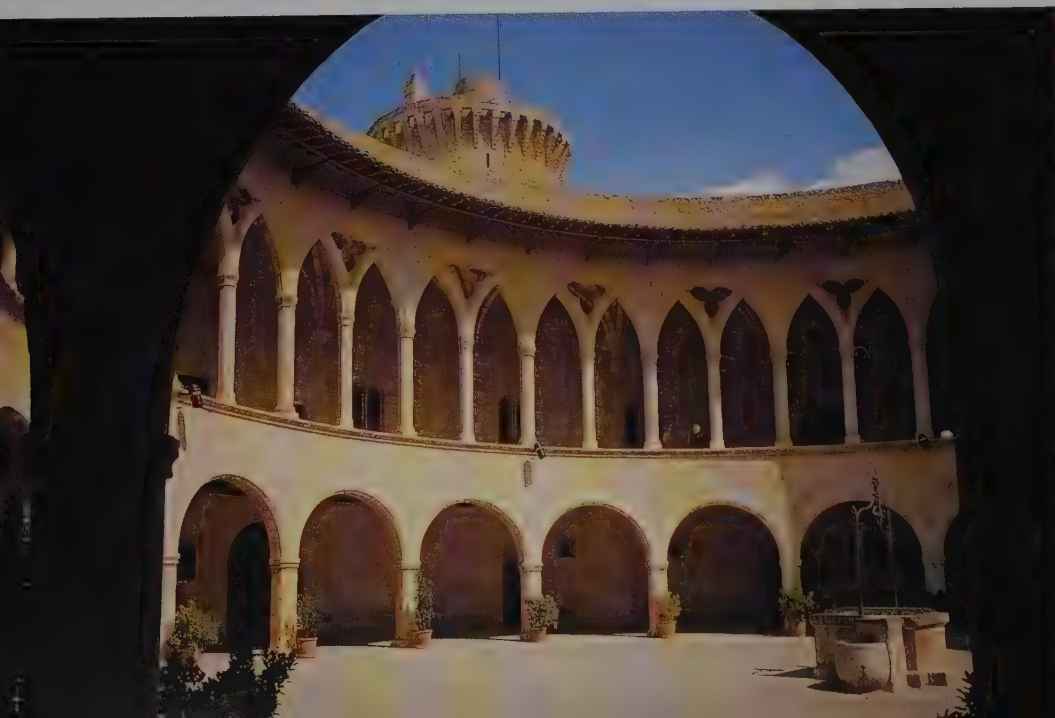
Nevertheless, it was not until Islam came to Palma or *Medina Mayurqa*, as it was called in Arabic, that it experienced a great boom as an urban centre. In the 10th century, Isam-al-Hawlani conquered the city and ordered the first city walls to be built. He extended the limits of the city and erected mosques, public baths, etc. Of this early city, the sole remains

*View of Palma and part of Paseo Marítimo
(promenade).*





City Hall façade.



*The distinctive
circular courtyard of
Bellver Castle.*

*Overall view of
Bellver Castle.*

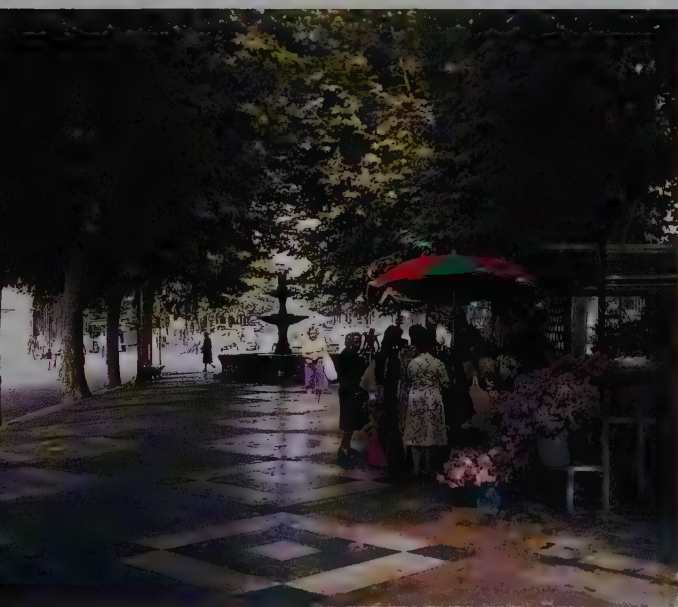




Plaza de la Reina (Queen's square).

La Rambla.

The sea front (Paseo Marítimo).



Monument to James I the Conqueror.





*Overall view and
details showing El
Arenal, on the east
coast of Palma.*





Cala Major.



still standing are the Almudaina arch, the only trace left of this fortified wall, and the Arab baths (11th century); these baths cover a small area consisting of three separate chambers situated in Serra Street, in the Sa Portella district.

In 1229, with the conquest of Majorca by King James I, the city began to grow steadily until it became the most important centre on the island. The construction of the *Cathedral* dates from this period (1230), this being the most outstanding monument of the age (13th-14th centuries). Erected on the site of the old mosque, it is Gothic in style and has a distinctive ground-plan consisting of an independent nave and two aisles without an ambulatory. The large rib vaults are supported by prismatic pillars which

help to create the spatial concept peculiar to Mediterranean Gothic churches. However, its structure is not entirely unlike the model established by the classic French Gothic cathedrals, since like these, the inner space of the cathedral of Majorca is transformed by the constantly changing coloured light which filters in through a myriad of stained glass and rose windows, which fill the length of the walls. The most remarkable of these windows in terms of size is the immense rose window inserted in the space over the central apsidal arch considered to be the greatest in the Gothic style. Between the supports of the aisles, there are many chapels such as the Corpus Christi chapel, formerly the Saint Matthew chapel, with a

Baroque altar-piece by Jaume Blanquer (1607); Saint Jerome's chapel, which contains the tomb of the Marquis of Romana, by the sculptor Folch Costa; Saint Anthony of Padua's chapel, with a fine Baroque retable, boasting eleven carvings attributed to Francisco Herrera; the chapel of the Virgin of the Crown, also with a Baroque altar-piece, and the sepulchre of Bishop Galiana who died in 1375; the chapels of Saint Bernard of Claraval and Saint Joseph, the latter with a splendid wrought iron screen in the purest Gothic style.

The interior of the cathedral is also embellished with the choir stalls which are arranged in two rows on either side of the Bishop's throne (around 1497), the

View of Sant Agustí and Cas Català.





*Two views of the
beach at Ses Illetes.*

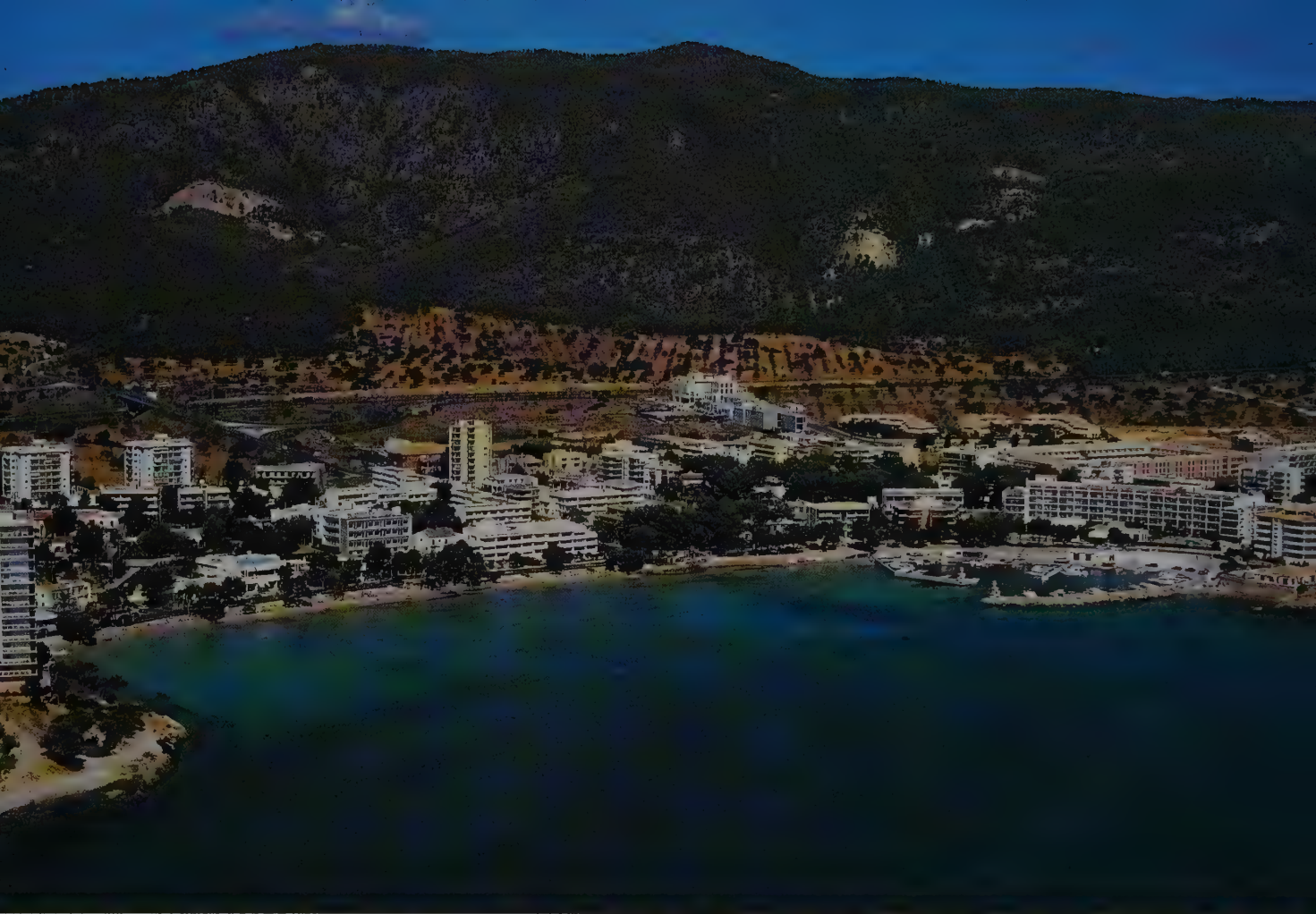
Views of Portals Nous and its superb yacht club.

pure Renaissance style pulpits decorated with beautiful bas-relief, the sepulchres with recumbent figures of King James I and King James III, by the Catalan sculptor Frederic Marés (born in 1893), and the baldachino designed by Antoni Gaudí to provide a solution to the problem of illuminating the altar. This great architect was also responsible for removing the choir from the centre of the church to its present location, and for the replacement of the stained-glass windows which had disappeared over the years. Finally, we should not overlook the *cathedral museum* which is situated in the chapter house, consisting of three separate rooms: the first, which is Gothic and was built by Guillem Sagrera around 1430; this contains the sepulchre of Pope Clement VIII, the last Pope belonging to the Western Schism who was also Bishop of Majorca; the Baroque room with its characteristic elliptical ground-plan and the Vermells sacristy. Here we may admire an important collection of Gothic paintings (the Santa Eulalia of Mérida altar-piece, 1335, by Juan Loert; and the Saint Margaret altar-piece, 1460, attributed to Rafael Moger, etc.), pieces worked in gold and silver (statues, chalices, pyxes, reliquaries, cruses and candelabras, like those carved by Joan Matons, 1718) dating from the 17th and 18th centuries, in addition to pieces of Medieval art. Adjoining these chapter houses, there is a Baroque cloister (1707), to which the second-storey gallery was subsequently added.

Outside, the main-front, which is also known as the Almudaina front (on the west side), is set between two towers approximately 62 m high. Despite the various reforms carried out on the building, it retains a Plateresque doorway constructed in the manner of a reredos by the architect Miguel Verger between 1594 and 1601. However, it was not completed until the 19th century, the product of the labours of various artists.

We should not conclude our visit to the cathedral without seeing the famous Puerta del Mar or





Overall view of Palma Nova.

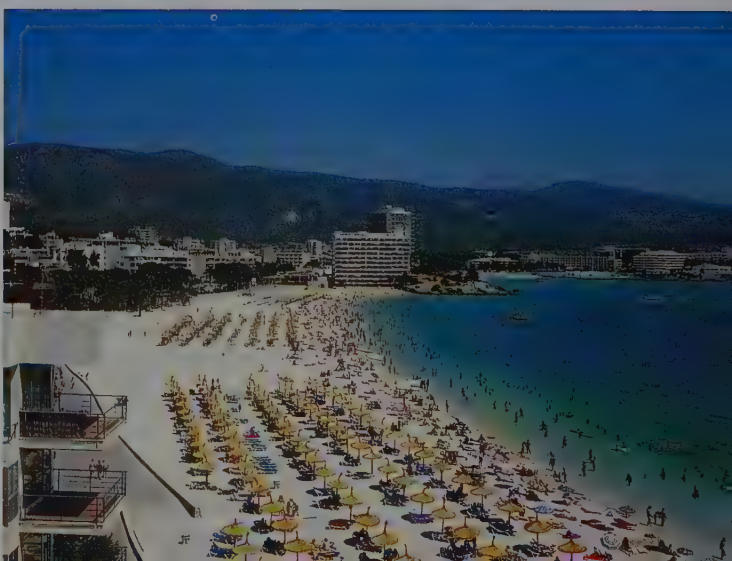
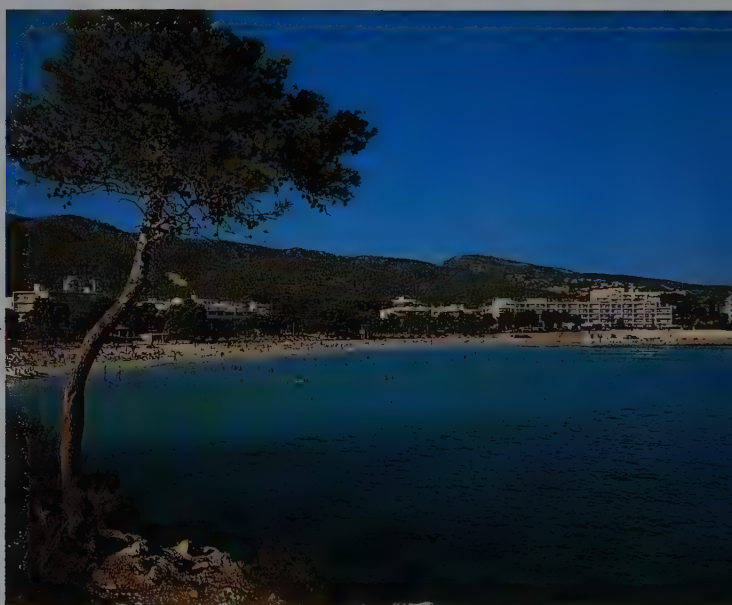
"Mirador" front, on the south side. It was begun by Pere Morey in the 14th century and, in contrast with the rest of the building, boasts some fine examples of Gothic sculpture. Among the masters of the age who worked on it were Henry Allemand, Jean Valenciennes, who was responsible for the tympanum (with its representation of the Last Supper including fifteen figures: those of Christ, twelve Apostles and two servants — one at each corner), and for the majority of sculptures on the jambs; and Guillem Sagrera (the figures of Saint Peter and Saint Paul on the jambs). On the trumeau, and on a pedestal sculpted with angels, there is a statue of the Virgin of the Mirador which is also attributed to Sagrera; the image we see there now is a copy carved by Guillem

Details of Palma Nova.

Galmés in 1917, the original being kept in the cathedral museum (Vermells sacristy). The second side-front is called the Almoina (alms) front on the north side. This adjoins the unfinished bell-tower, and is therefore shorter than the Mirador front.

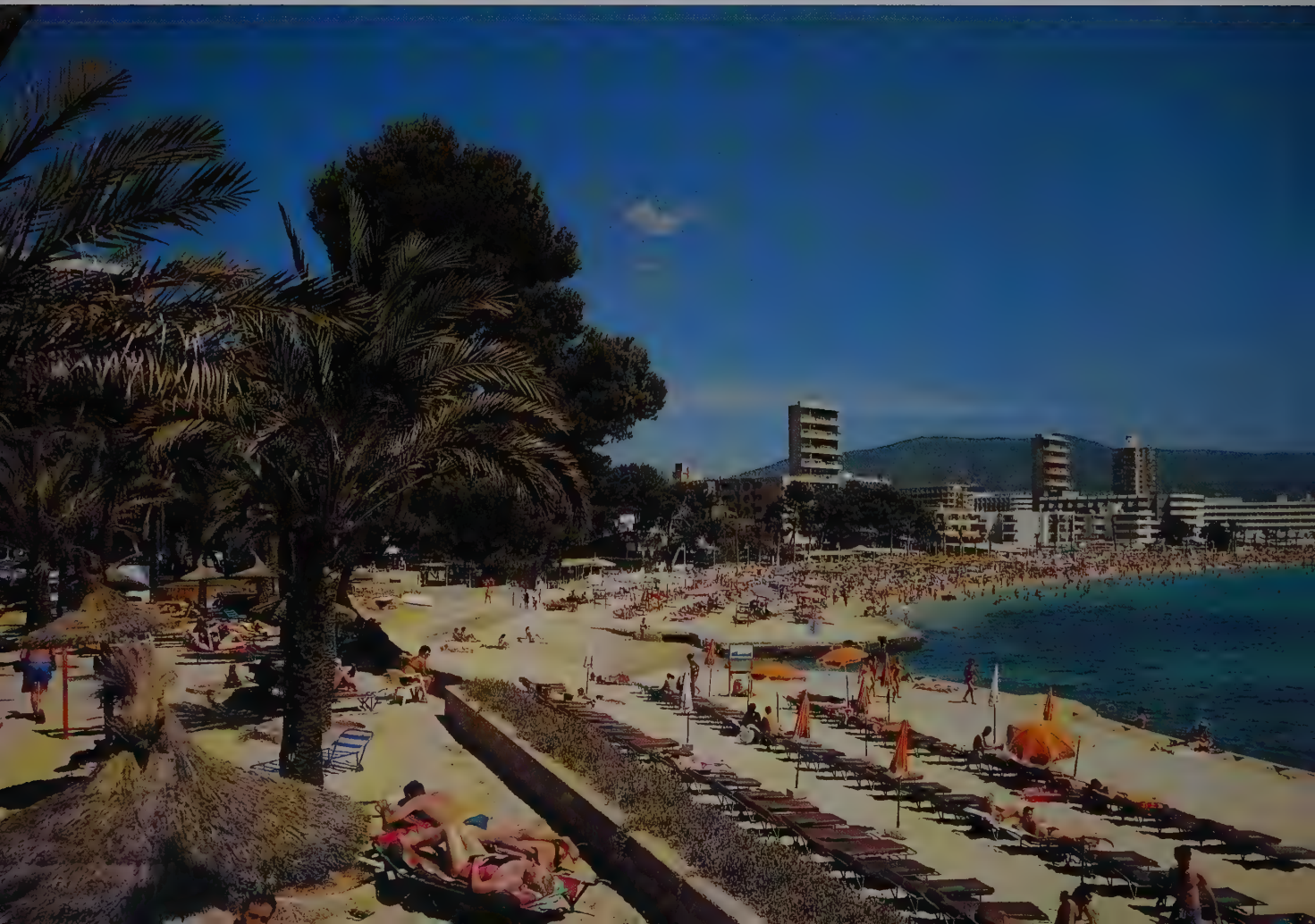
Near the cathedral, on the esplanade facing the wall, is the Bishop's residence, which houses the diocesan museum.

Also near the cathedral, facing the sea, we find the *Almudaina Palace*, an old Arab fortress consisting of a sturdy defence wall and a rectangular structure surrounded by towers with battlements. It was restored and converted into a royal palace in 1309 by King James II, the work being entrusted to the architect Pere Salvà. Of particular interest are the main or royal





*Two views of
Magalluf beach.*





Partial view of Magalluf.

courtyard, with the royal chapel of Saint Anne, presided over by a fine 14th century tympanum, the queen's courtyard containing traces of Roman and Arab construction, and the keep, a tall structure which soared above the whole city until the 18th century. The front facing the sea is also interesting with its Gothic gallery set between two towers.

At the foot of this magnificent monument lie the gardens of S'Hort del Rei which border on the modern Parque del Mar.

The great economic and commercial growth which took place in Majorca during the Middle Ages is reflected by the city's most important buildings. The *Llotja*, or Corn Exchange, a public edifice which has its rightful place in every sea-port of the Mediterranean. It was here that the traders and merchants

gathered to do business. It was commissioned by King James I from the architect Guillem Sagrera after the conquest of the island. The architect conceived the building as a long quadrilateral, dominated by four strong, octagonal towers at each corner. This permitted an interior distribution of a spacious hall consisting of three aisles, covered by ribbed vaults and separated by slender, helicoidal columns. Sagrera also took part in the sculptures decorating the façade; he was responsible for the figure of the Virgin on the west door (1430-1440), the guardian angel on the main door, and the sculpture of St. John the Baptist on one of the towers. The Lonja currently houses the Provincial Fine Arts Museum, with a collection of paintings belonging to the Majorcan school of the 15th and 16th centuries.



Rugged landscape around Cap Falcó.

Near the Lonja is the *Consulado del Mar* (Port Authority) building, the ancient seat of the Maritime Courts, on whose rear façade there is a splendid Renaissance gallery, consisting of five arches and a balustrade, covered with a sumptuous, panelled ceiling; this is now the home of the Regional Government of the Balearic Islands. Next to the building is the *Consulado del Mar* oratory, a small chapel with an impressive 15th century rose-window.

Another very important civil building dating from the same period is *Bellver Castle*, situated on top of a hill only 2.5 km from the city. The project and the construction were carried out by the architect Pere Salvà, who also designed the Almudaina Palace. The most distinctive feature of this fortress-residence

built in 1300 during the reign of James II, is its circular ground-plan set off by three semi-circular towers and four turrets rising above the structure as a whole. The internal distribution is as follows: the centre of the castle is occupied by the parade ground, also circular, around which there is a gallery of semi-pointed arches on the lower storey, and pointed arches on the upper storey, which leads to the various chambers. The roof to the building forms a large terrace offering a splendid view of the bay of Palma; on clear days one can see as far as the island of Cabrera. The keep is independent of the main part of the building, but linked to it by means of a double-arched bridge. Inside the keep there are several very dark cells, one of which is particularly notorious and



Cala Vinyes and its tourist facilities.

known as "l'olla" (the "stew pot"). The castle was generally used as a prison; the widow of James III and her two children served sentences here, as did the Spanish writer and politician G.M. de Jovellanos (1802-1808). It now belongs to the city of Palma and it houses the *Municipal Museum*, containing objects from the many excavations that have been carried out all over the island.

A tour of the city's medieval architecture would not be complete without visiting some of the churches which were built at that time. Among these one should mention the *Church of Santa Eulalia* (13th-15th centuries), which is the second most important church in Palma after the cathedral. Despite restoration, it still retains its two Gothic lateral

façades; the *Parish Church of Saint James* (14th century) founded by the kings of Majorca, whose 15th century outer doorway was replaced by another in the Rococo style in the 18th century; the *Church of Saint Margaret*, an old 14th century Franciscan convent, which has also been restored; the *Parish Church of Saint Nicholas* (14th and 15th centuries), which still retains some traces of its original structure, such as the doorway and lateral façades and the lower section of the bell-tower; the *Church of Succour* (15th century), with its beautiful bell-tower and Saint Nicholas chapel by Francisco Herrera; the *Church of the Holy Cross* (15th-16th centuries), consisting of a single nave with its remarkable *Saint Lawrence crypt* believed to be the oldest Gothic



A view of Santa Ponça yacht club.

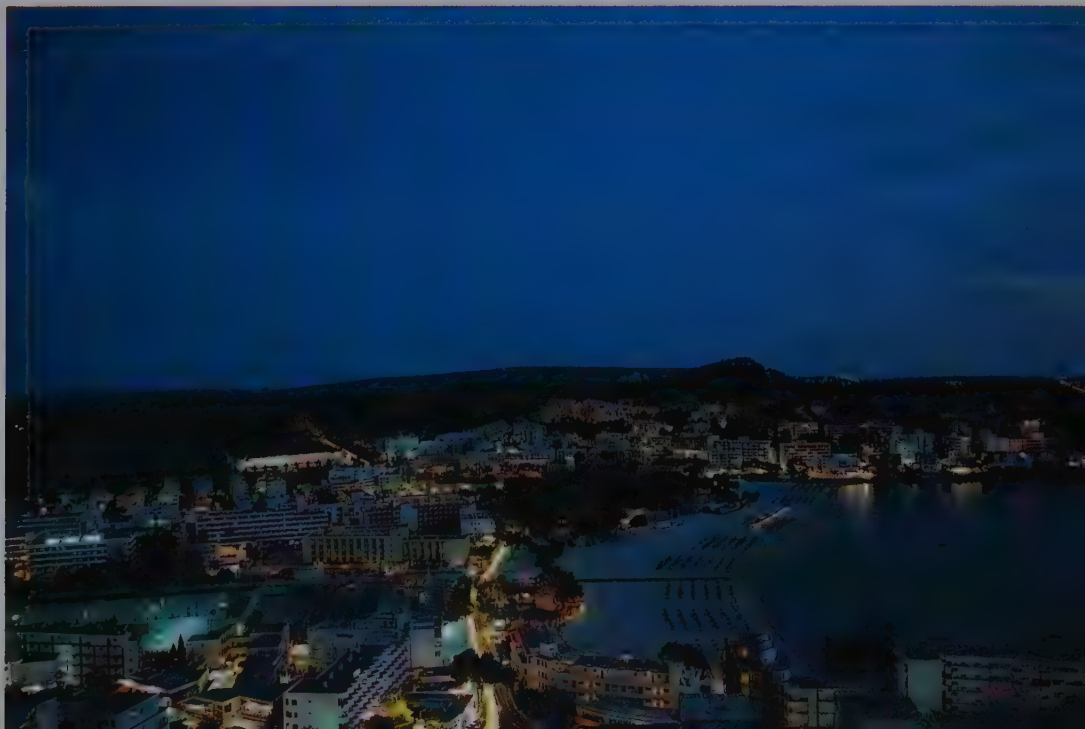
structure on the island (13th century), and finally the *Church of Saint Francis*.

This convent, built between 1281 and 1317, has a noteworthy Gothic church consisting of a single nave covered by ribbed vaults which, in the 14th century, replaced the original wooden roof; inside there are seven side-chapels with irregular shaped ground-plans. One of these chapels contains the Gothic sepulchre (1487) of Ramon Llull — philosopher, poet, alchemist, astrologer and one of the most illustrious figures in Majorcan literature. The destruction of the church's façade by fire led to its reconstruction in the 17th century, according to plans by the architect Francisco Herrera, who built an excellent and richly decorated Baroque doorway. Its ogival cloister is,

moreover, one of the most outstanding of its time. The architecture of the 16th, 17th and 18th centuries was profoundly influenced by artistic trends coming out of Italy, brought to the island thanks to the uninterrupted trade links which at that time existed between Majorca and the neighbouring mainland. To this period belong the *Town Hall* (16th-17th centuries) in the Plaza de Cort with its monumental façade overhung by wooden eaves carved by Gabriel Torres (1680), and the *stately mansions*. These aristocratic houses, some of which resemble true palaces because of their sumptuous decoration, are to be found clustered together chiefly in the so-called Sa Portella district (the houses belonging to the Desbrull family, to the España fam-



*Cross
commemorating the
landing of James I at
Santa Ponça.*



*Night-time view
of Santa Ponça.*



Santa Ponça beach.

ily, to the Marquis de la Torre, with the Rocabertí archives, and the Formiguera family house). Among the most important are: the house of the Marquis of Palmer (17th century) with its Renaissance façade; that of the Marquis of Vivot (18th century) with a large library; the Berga house (18th century), which is now the seat of the regional law courts; the Gothic Oleza mansion, and the Sollerí mansion, one of the most beautiful buildings in Palma.

Also dating from this period are the buildings of the small *Chapel of Saint Peter and Saint Bernard*, with its Plateresque front, the *Church of Montesión* (1571-1683), with a Baroque doorway, in which there is a noteworthy altar-piece in the style of the

Majorcan school, by the Master of Montesión (15th century), the *Convent of Saint Anthony* (18th century), with an elliptical ground-plan and the *Convent of Saint Magdalene*, where the incorrupt body of the Majorcan saint, Catalina Thomás, "la Beateta", lies. The remodelling of the old quarter at the beginning of the 20th century resulted in the creation of new open spaces which became squares: Plaza del Olivar, Plaza de la Reina and Plaza de San Francisco, which took the place of the old convents or other civil buildings. Important architectural works dating from this period are the famous *March Palace* and its interior splendidly decorated with murals by Josep M^a Sert (1874-1945), and the old *Gran Hotel*

*Ca'n Pellicer,
small cove.*

Local pottery.

*Overall view of Santa
Ponça.*





"Costa de la Calma" (Coast of Tranquillity).

Viewpoint overlooking the Malgrat isles. ▷

(1902-1912), which is now the Instituto Nacional de Previsión, built by Domènech i Montaner (1850-1923), one of the greatest names in Catalan Modernist architecture. Here we may admire a vast mural entitled "Cala encantada" (enchanted cove), painted by Joaquim Mir i Trinxet (1873-1940).

The steady development of the city during the 18th and 19th centuries, in 1902 led to the demolition of the walls which had surrounded it. This allowed the city to be extended in the so-called "Eixample", the project being entrusted to the architect and town planner Bernat Calvet. The space which had been taken up by the ancient walls was thus transformed into a wide, sinuous avenue linked to other streets

which gradually filled with modern buildings. This new part of the city, with its centre in the Plaza de España, now includes numerous peripheral districts. There are several educational centres in the "Eixample" including the Ramon Llull Institute of Secondary Education, the Teacher's Training College and the Institute of Oceanography, as well as the bull-ring and several sports fields.

The city has also spread, to an even greater degree, in the areas near the coast. This enlargement of the city has led to Palma incorporating suburbs such as *El Terreno*, an old summer resort which is now one of the city's most important residential and tourist sectors. Here we find the well known *Plaza Gomila*,





Overall view of Peguera.

Peguera offers the visitor a wealth of variety. ▸

which is the focus of Palma's night life, offering the tourist a vast array of discothèques, night clubs, restaurants, cafes, and various kinds of shopping facilities.

Near this square is the road leading up to Bellver castle which commands a view of the entire bay from its position at the top of a hill thickly covered with pine trees.

Anyone who really wishes to know the atmosphere of Palma must visit the *Borne* avenue with its numerous shops, cafes, bars, restaurants and terraces. At the turn of the century, this elegant parade was frequented by the city's aristocracy, who made it a favourite haunt among high society at that time;

nearby is the post-office building. From this point, if we cross Antonio Maura Avenue, we come to *Paseo de Sagrera*, beautifully laid out with a double row of palm trees and lined with fine buildings such as the Llotja and the Consulado del Mar. Off this promenade runs the *Paseo Marítimo*, conceived by the Majorcan engineer Gabriel Roca as a great gangway facing the sea; it attracts large numbers of tourists especially in summer; this is also the site of the modern *Auditorium*.

Turning away from the sea-front for the moment, on the right of the road to Gènova, we come to the *Pueblo Espanol*, within whose walled enclosure one can visit finely detailed reproductions of monuments





Overall view of Cala Fornells.

from various Spanish cities, belonging to different styles and periods. Also located within this area is the *Palacio de Congresos y Festivales* (Conference and Festival Hall), equipped with up-to-date installations and a large auditorium.

One of the most striking districts of Palma is undoubtedly the *port*, which can be divided into several important areas: first, the east dock facing the cathedral, which handles a great deal of commercial traffic, cargo boats, merchandise, etc. Then, further west, the famous Mollet dock, directly opposite the Paseo de Sagrera with the *Club Náutico* (marina and yacht club), which provides moorings for boats of all nationalities.

At the far end of the Paseo Marítimo in *Porto Pi*, the old quarter of Palma which used to be defended by the *Pelaires* and *Senyals* towers, of which only the former is still standing, the west dock was built. It is from here that ferries to mainland Spain and transatlantic liners sail; next to it we find the *Club de Mar* (yacht club), which caters for yachts and other kinds of pleasure boats.

Beginning at Palma and extending south-east along the coast as far as Cap Blanc, there are a number of urban developments that have grown into major tourist centres. Although the motorway leads directly to El Arenal, one of the busiest resorts on this side of the bay, we should not overlook smaller spots

such as *Es Molinar* with its tiny cove, *Cala del Portitxol*. Its name derives from the flour mills which were to be found all over the area in the mid-19th century, and which have all but disappeared today. Following the same route, we come to the residential area *Ciutat Jardí* (garden city), built in 1921 on Sa Paret Blanca beach by the "Progrés Urbà" (Urban Development) society. The project was carried out by the architect and town planner, Carlos Garau. Further along we come across the tourist resorts of

Las Rocas and *Cala Gamba*. Then very near the motorway exit to *Son Sant Joan airport*, we find ourselves in *Ca'n Pastilla*, one of the most elegant summer resorts near Palma. It has its own leisure harbour with moorings for five hundred craft.

After *Ca'n Pastilla* stretches the so-called *Playa de Palma*, with its 5 km of hotels and apartments.

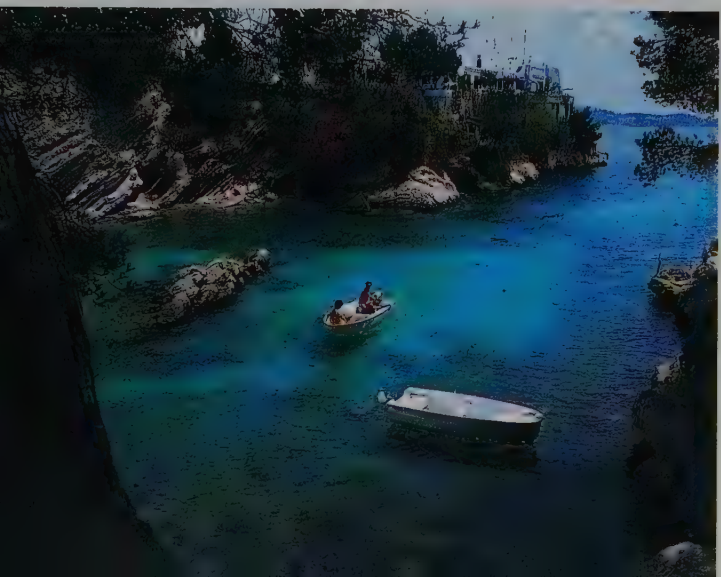
The tourist resort of *El Arenal* has its origins in *Llucmajor*, a historic municipality of Majorca in which the fateful battle of the same name was fought during

The picturesque residential area at Cala Fornells.





Three views of Cala Fornells.



which King James III lost his life. At the beginning of this century, a small settlement grew up there devoted to offshore fishing and sandstone quarrying. It rapidly expanded, and developed into one of the earliest summer resorts. Due to the ever increasing tourist demand, El Arenal is now one of the most modern and crowded resorts with a hectic night-life. It offers a wide choice of excellent hotels, apartments, restaurants, etc. The beach is one of Majorca's largest, with its own leisure harbour forming part of the yacht club. Several residential areas have sprung up around El Arenal such as *Son Verí* and *Cala Blava*.

To round off the trip, we can continue along the road to Cap Blanc, which bounds the bay of Palma on the east. Close by, one can visit the prehistoric talayotic village of *Capocorb Vell*, one of the largest and best preserved settlements of its kind on the island. The first excavation work on this extraordinary site was carried out between 1918 and 1920 under the guidance of the Catalan archaeologist and geologist, Josep Colomines (1884-1959). Part of the walled enclosure containing two adjoining talayots (5th-3rd centuries B.C.), together with various other structures still remain.

The other arm of the bay also beckons tourists to the island. The motorway offers a quick route from the city of Palma to Palma Nova, but the coast road is a must for those interested in acquainting themselves with the resorts near Palma.

Once we have passed Pelaires tower and the docks, we find ourselves in the residential area of *Cala Major*, with its numerous hotels and bars built along an ideally situated, sheltered beach. Between Cala Major and Porto Pi stands *Marivent Palace*, built by the Greek millionaire Sharidakis on a cliff-top commanding an excellent view. Marivent Palace is now the summer residence of the Spanish Royal Family.

A little further along, in the Son Matet district, is the



Camp de Mar, with its characteristic islet in the foreground.

house of the universally acclaimed artist Joan Miró, which is still used by the painter's family. Next to the house is the artist's studio designed by the great Catalan architect J. Lluís Sert, one of the key figures of the Functionalist movement. We can continue our itinerary to *Sant Agustí* which, together with *Cas Català*, constitutes an important tourist resort with predominantly luxury hotels. This area has the added attraction of a leisure harbour at *Cala Nova*, with its own sailing school.

Continuing along this road, we come to *Illetes* (Ses Illetes) characterised by a group of small islands which give the town its own peculiar landscape. On the largest of these islands there is a 16th century

defence tower. It is well worth continuing along this same road to take a look at *Bendinat Castle*, a 19th century neo-Gothic building, surrounded by magnificent gardens. A little further along this road we come to *Portals Nous*, a residential area belonging to the municipality of Calvià. Building of this development started in 1932 on the edge of the cove whose name it bears. There is a hermitage with the revered statue of Our Lady of Portals. A little further on we come to the *Costa d'en Blanes* development with its splendid "Dolphin Park".

Palma Nova is another tourist centre with a magnificent beach and fine avenues lined with pine trees, whose original design was in part the work of the



Overall view of the port of Andratx.

Various views of the port of Andratx, Cala Marmacenc and Sa Mola point.

architect and town planner Josep Goday (1882-1936). Here we can also stop to admire the impressive mural painted by Arranz Bravo and Bartolozzi on a Torrenova apartment block. One kilometre further along the main street we come to *Magalluf*, where the Casino is situated, followed by *Cala Vinyes* and *Portals Vells*. The latter was formerly the refuge of the statue of the Virgen known as "Mare de Déu de Portals" which, according to popular tradition, was brought to Majorca by Genoese sailors who left the statue on the island as an act of thanksgiving after being saved from a shipwreck opposite the coast. The statue was revered

there until the middle of the 19th century, in a cave in which the altar where it stood can still be seen. In 1886, the statue was transferred to the hermitage in Portals Nous. From Portals Vells one can also visit the lighthouse at *Cala Figuera* which marks the end of the bay on the west side.

On the other side of the bay lies *Santa Ponça* (17 km from Palma), with a rectangular defence tower known as "El Castellot de Santa Ponça" (15th century), and some houses incorporating traces of Gothic fortifications. This is also a historic site because it was here that Catalan troops who had come to conquer Majorca disembarked on the 10th





Two views of Sant
Tem beach.



*Overall view and
picturesque detail
showing Banyalbufar.*





Overall view and detail of Valldemossa.

September, 1229. At first, they decided to launch their attack from Pollença but, due to a violent storm, their ships were forced to put into Sant Tem, and the troops subsequently came ashore at Santa Ponça. This event was commemorated with the famous "Landing Cross". Santa Ponça has developed into an important tourist resort, around a wonderfully sheltered secluded beach. From nearby Cap Negret we can enjoy a splendid view of the whole area. Tucked away in the same inlet as Santa Ponça, we find *Peguera*, one of the most popular spots on the west coast. This was the place James I chose to set up camp before embarking upon his conquest of *Medina Mayurqa*. In the space of only a few years, Peguera has become an outstanding summer resort with long beaches and modern, well appointed amenities.

Following the tourist route along this part of the coast, we come to *Cala Fornells* and *Camp de Mar* with their crystal clear waters. They are both



The unspoilt charm
of Valldemossa.





*Overall view of the
Carthusian
monastery of
Valldemossa, Sa
Cartoixa.*



*Piano which
belonged to Frédéric
Chopin in one of the
cells of the
monastery.*

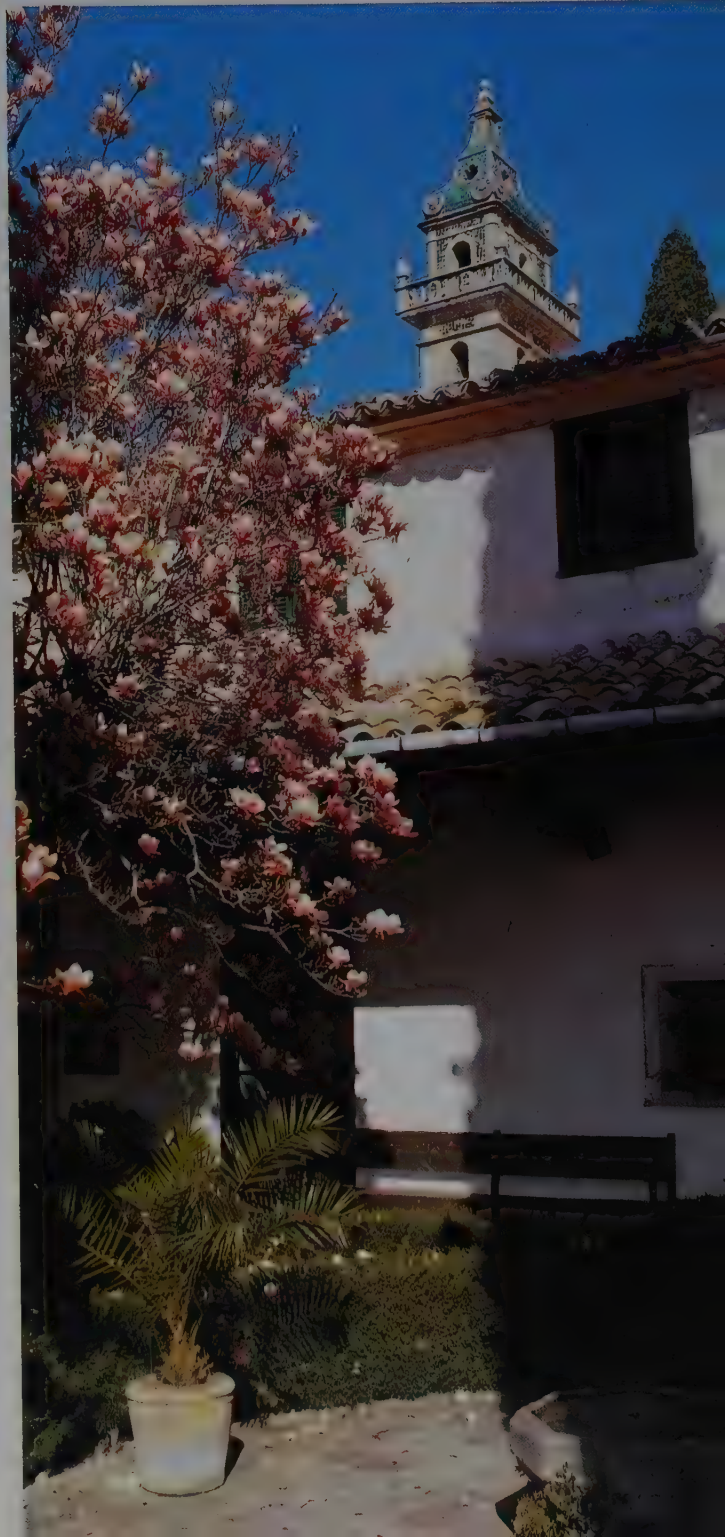
Detail showing one of the small gardens of the cells of the Carthusian monastery.

superbly equipped residential areas, just like others in the coves we have already mentioned.

The western part of the island, from Sa Mola cape to the cape of Formentor, is characterised by its steep mountains, dominated by the Tramuntana range. The first important town is *Andratx*, perched on the tip of the range. In the 13th century, the town of Andratx, together with Calvià, Puigpunyent, Estellencs and Banyalbufar, among others, was given by King James I to the Bishop of Barcelona, Berenguer de Palou, and his heirs in recognition of his help in the conquest of Majorca. Thus, the Barony of Andratx came into being, surviving until 1811. The town still retains something of its original appearance. It is presided over by the 18th century parish church dedicated to Saint Bartholomew and to the Virgin of the Angels. Inside the church, there is a figure of Saint Catalina Thomás. The town also has some interesting ancient defence towers such as the Ca Na Petita tower, the tower on the Son Esteva estate and the Son Mas tower, which was converted into a fortified stately mansion.

Several resorts have sprung up in the vicinity of Andratx, such as *Puerto de Andratx*, formerly an important commercial centre sheltering under the Sa Mola promontory, and *Sant Tem*, also a keen favourite with holiday makers. Heading north from this point, we can visit the ruins of the Trappist monastery.

Rising out of the water opposite Sant Tem beach is the *Dragonera island* which, according to archaeologists, is a splinter from the eastern tip of Sierra de Tramuntana. It lies north-east to south-west and measures 4 km long and 1 km wide. Although it is almost inaccessible on account of its hazardous terrain — its cliffs are over 50 m high — there are a few flat approaches or coves (such as Cala Lladó) on the side facing Majorca where it is possible to go ashore. According to legend, two grandchildren of





The impressive Foradada rock between Valldemossa and Deià.

the Biblical patriarch Noah, Drag and Onera, were the island's first inhabitants. However, history records the island's having played host to several ancient cultures as we can see from the evidence of talayotic remains and a Roman burial site. In 1531, the notorious pirate, Barbarossa, made the island his headquarters, so controlling all the boats that went to and from the port of Palma. The dreaded pirate Dragut and his men also dropped anchor opposite the island.

The Dragonera is now recognised as a superb natural park. It is a haven for Spain's largest colony of "Eleonor" falcons, a migratory species jealously protected all over the world, as well as for the "Audoin"

seagull, which is threatened with extinction, and the "pardaleta pichoneta". Most of the island's flora is typically Mediterranean, although there are also a few species artificially introduced by man. The only buildings are a farmhouse beside a small plot of arable land and two lighthouses, one at each end of the island.

The road leading from Andratx to Estellencs traces a breath-taking path past cliffs and pine-woods, taking in Coma Freda and Sa Gramola gorge. At the Es Grau tunnel, it is worth pausing at the *Ricardo Roca viewpoint* to admire the wonderful panorama of the coast and the sea. After *Estellencs*, the charming little village with a beautiful cove, we enter the

Ancient olive trees, "els còdols blancs" in the cove of Deià, almond trees in blossom and a scene from peasant life. Majorca is rich in startling contrasts.





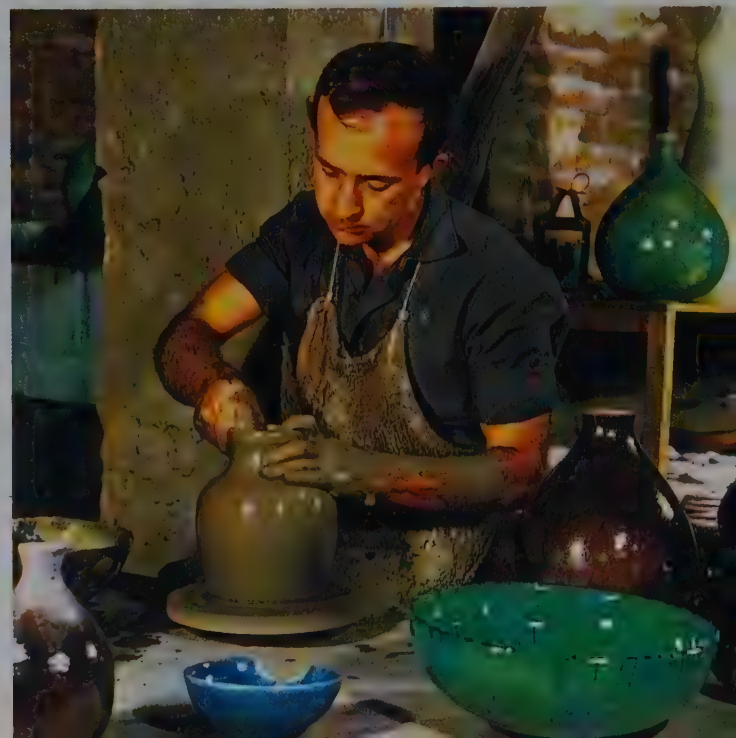
Overall view of the port of Sóller with the town of Sóller in the background in the middle of a fertile valley.

The Sóller train and the picturesque tram to the port. Examples of Majorcan ceramics in the museum in Sóller, and the ceramist Castaldo at work.

municipality of *Banyalbufar*, which reaches out to sea on the arms of a rocky cove and is characterised by its distinctive terrace cultivation. In Arab times, it was a farmstead or a country estate. After the Catalan conquest of Majorca, it became the Barony of Banyalbufar. There still remains an old palace dating from this period, known as the former palace of the Barony with a remarkable courtyard built in the 7th century. The strategic importance of the place is attested by the twelve defence towers which guarded this stretch of coast, although today only the ruins of six remain: La Baronia, Son Balaguer, Son Bunyola, es Rafal de Planici, Son Valentí and Ses Ànimes watch-tower. The latter dates from the 16th century. It is situated on a cliff and stands on a circular ground-plan overlooking the whole coast from the Dragonera to Sóller.

8 km away, on the road leading inland, we come directly to *La Granja*, a splendid stately mansion set amid gardens. This building is regarded as one of the most representative examples of rural Majorcan architecture.

Of all the towns and villages on the west of the island *Valldemossa* is undoubtedly the best-known since it is the site of the famous *Cartuja (Sa Cartoixa)* or Carthusian monastery. The history of the monastery goes back to the time when the kings of Majorca built a large house in Valldemossa for use as a summer residence, commanding a panoramic view. In 1399, Martin the Humane ceded the property to the Carthusian monks of Scala Dei for the purpose of converting it into a monastery. However, it was not until 1836, when the monks were forced to abandon the premises (as a result of Mendizábal's Dispos-





View of the Sa Calobra cove.

ession Act) that the monastery began to soar to its current popularity due to the many distinguished visitors who have stayed there. Gaspar Melchor de Jovellanos, the thinker and politician, was confined there from 1801-1802. While he was interned in the monastery, he wrote his famous *Memoria sobre la Educación Política* (A Treatise on Political Education). In very different, although no less gloomy circumstances, the Polish pianist and composer, Frédéric Chopin, and the French novelist Aurore Dupin, better known as George Sand, arrived to spend the winter of 1838-1839 in Valldemossa. Chopin had come to the island in the hope that its mild climate would improve his failing health, which

was gravely affected by tuberculosis. Their brief stay at the monastery inspired the novelist to write her book *Un hiver à Majorque* (A winter on Majorca) and Chopin to compose several pieces including the Ballade 2 and the Scherzo 3, two polonaises, a mazurca and the lovely prelude in D flat major. The monastery of Valldemossa's association with George Sand and Chopin is such a landmark in its history and identity, that ever since their stay there it has figured large on the itinerary of all those who visit the island. Among other famous visitors to Valldemossa, we should mention the writers Miguel de Unamuno and Eugenio d'Ors, the painter Rusiñol and the Nicaraguan poet Ruben Darío, who retired there in

1913 for reasons of health. It was here that he wrote his book *Mallorca de Oro* (Golden Majorca) and the poems *La Cartuja*, *Valldemossa* and *Danzas Gimnesias*.

As regards the structure of the monastery, the majority of the buildings as they stand today date almost entirely from the 18th century. Here we can visit the Neoclassical style church which is magnificently decorated with frescoes by Friar Bayeu, Goya's brother-in-law. The church also contains an interesting altar-piece by Adrià Ferran; twelve large paintings by Friar Joaquín Juncosa; the small cloister

of Ses Murtreres; another larger cloister, with its old pharmacy and apothecary's; the library, and the famous cells, some of which have been converted into the Municipal Museum. These cells still contain many reminders of the visits of George Sand and Chopin and Archduke Ludwig Salvator of Austria. Of the latter there is a copy of his great 9-volume encyclopaedia devoted to the Balearic Islands (*Die Balearen*), an old printing press — this was the site of the first press on the island — and an important collection of xylographs (wood-block engravings) and 19th century Majorcan paintings.

The "tie-knot" on the road to Sa Calobra.





Mouth of the Torrent de Pareis.

Detail showing the rugged landscape surrounding the road which leads to Torrent de Pareis.

Next to the monastery stands the so-called *Palacio del Rey Sancho* (King Sancho's Palace), which was also used by monks when the religious community first arrived in Valldemossa. It is now a sumptuous mansion with a striking, sturdy defence tower (1555) which was used as protection against attacks from pirates and privateers.

Before concluding our visit to Valldemossa, it would be rewarding to stroll around this picturesque little town and stop to admire Saint Bartholomew's church, dating from the 13th century, although it has undergone many reforms; we should also visit the house of Saint Catalina Thomás, so dear to the hearts of devout local people that they converted her house into a chapel.

Within the municipal district of Valldemossa there are also areas of outstanding natural beauty such as the Trinity Hermitage which enjoys a wonderful view over the sea and the vast surrounding pine woods. Not far from this spot is *Miramar* overlooking the coast, near the *S'Estaca* and *Son Marroig* estates. These historic lands were given to the Royal Cistercian monastery and subsequently, in 1276, on the instigation of King James II, became a mission school entrusted to the care of Ramon Llull (known in English as Raymond Lullus) who founded there his famous "School of Oriental Languages". It was the home of a very small religious community devoted chiefly to the study of Theology and Arabic. In 1300 it once more became the property of the Cistercian Order. After 1337, however, it constantly changed hands, until finally in 1872, it was purchased by Archduke Ludwig Salvator of Habsburg, who restored the oratory (1877) and converted it into a centre devoted to the memory of Ramon Llull. Our tour of the surrounding countryside will take us as far as *Son Marroig* which, situated at the top of the path leading to the tip of *Na Foradada* (hole-riddled rock), overlooks one of the most beautiful spots on this part of the coast. An outstanding natural defence, Son Marroig's only building for many cen-



Overall view of the monastery of Lluc.

The Virgin of Lluc "La Moreneta", patron saint of Majorca.

turies was a huge, 16th-century fortified tower. In the 19th century Son Marroig was acquired by the Archduke, who had an Italian style building erected there, together with a small, classical temple built of Carrara marble and constructed on a circular ground-plan with Ionic columns. When he died, in 1915, a museum was created there in his memory. In addition to the Archduke's personal objects, the

Rock known as "the camel" near the monastery of Lluc.



museum's exhibits include an interesting collection of pottery, and paintings by various artists such as Joaquim Mir and Anglada Camarasa.

Travelling north along the coast we come to the little village of Deià nestling under the north-west face of the Tramuntana mountains which, at this spot, are known as the Sierra del Teix. Its houses hug the slope facing the sea and stretch down towards a delightful cove.





Overall view of the cove of Sant Vicenç.

The beauty of its coastal landscape, framed by cliffs, and its luxuriant woods of pine and oak (inland) have steadily attracted the attention of visitors to the island. This tiny, unspoilt village was the home of the famous British author Robert Graves from 1929 until the time of his death in 1985. It was here that he wrote a major part of his vast literary output: poetry,

fiction and literary criticism, including *Count Belisarius*, *I, Claudius* and *King Jesus*. The cultural atmosphere of Deià also inspired the creation in 1962 of the movement "Es Deu des Teix", whose members are considered to be the island's most outstanding exponents of non-figurative painting. On the coast near Deià is the hamlet called *Lluc-*

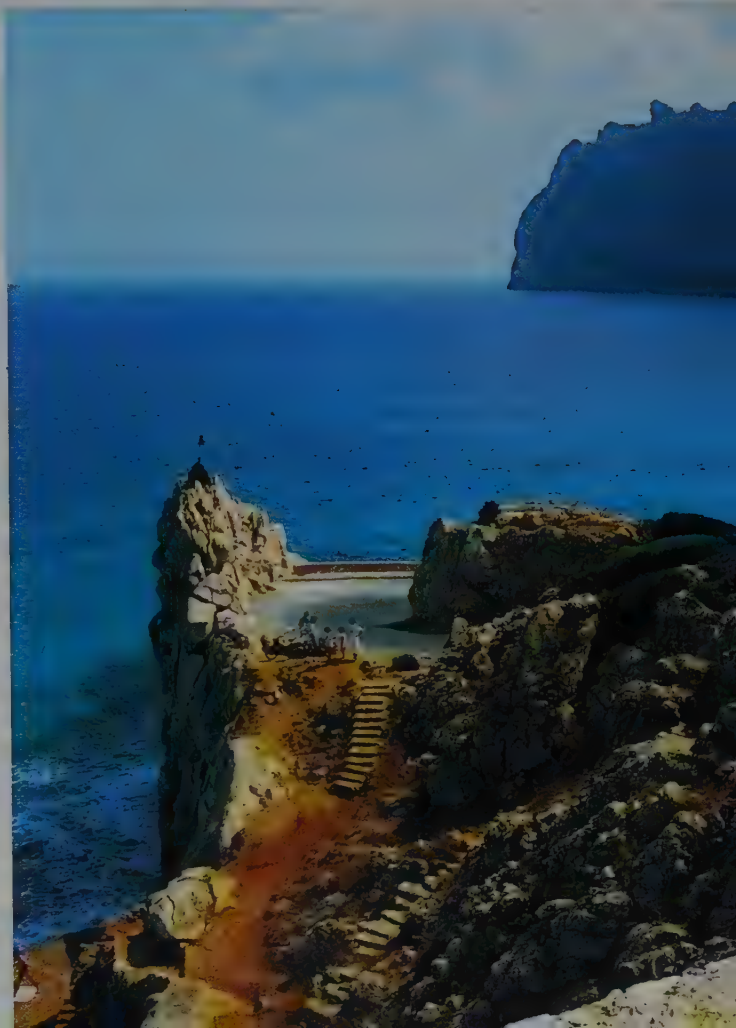
Monument to the painter Llorenç Cerdà.

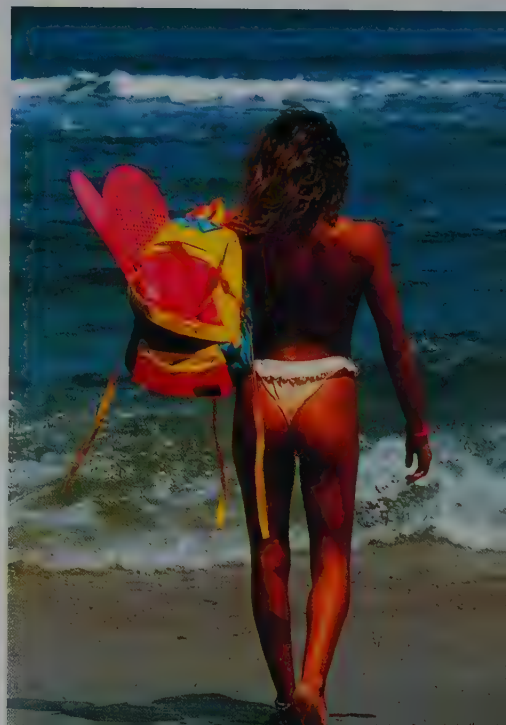
Detail showing the cove of Sant Vicenç.

alcari, famous for its crystal-clear water. It still contains three of its five 16th-century defence towers, as well as the interesting chapel of the Virgin of the Abandoned.

From Lluç-alcari, we can travel inland to *Sóller*, situated at the foot of *Puig Major*, the highest peak on the island, in a broad valley encircled by high mountains. On our visit to the town we shall see two major works by the architect Joan Rubió i Bellver (1871-1952), an outstanding representative of the late Modernist school in Catalonia, who had been a disciple and colleague of the celebrated architect Antoni Gaudí. Bellver worked here on the remodelling of the *Parish Church of Saint Bartholomew*, for which he designed a magnificent façade, and also on the building of the *Banca* (now the Banco Hispano-americano) from 1900 to 1912. The town's only important monuments include: the *Town Hall* (17th-18th centuries), the *Convent of Saint Francis*, founded in 1458, with its Neoclassical interior and fine Baroque courtyard; also some stately mansions. Sóller has a port linking it to the sea, situated in the deep bay of Sóller. Trading from this port began in 1399, when King Martin I (the Humane) granted it the right to unload corn. This led to the formation of a small town around the port and the construction of a lighthouse at Sa Creu point. From 1520 to 1561, the port and neighbouring inland areas were plagued with attacks from Turkish pirates, and as a result the defence towers of "es Port" and "Picada" were built. The struggle and subsequent victory of the local inhabitants over their aggressor is reflected in the well-known legend of "Ses Dones Valentes" (The Brave Women of Sóller) which tells how two local women killed three pirates who tried to loot their house.

In the 19th century, the port of Sóller experienced a period of enormous commercial growth which lasted until 1936, when it became the site of a naval base. The whole bay of Sóller is now a major tourist centre.







◁ Views of the cove of Sant Vicenç.

Overall view of Pollença.

Inland near Sóller, we find the tiny villages of *Biniarritx* and *Fornalutx*. These are quiet spots off the normal beaten track, but are scenically very beautiful. Further on, in the district of Bunyola, we can visit the *Alfàbia* estate, the site of an old Arab country house of which some traces remain. The palace has a Baroque façade with impressive bronze plated doors which, until the 19th century, belonged to the Inquisition authorities in Palma. After visiting the interior of the palace, we shall move on to the gardens which bring together various styles in the art of landscape gardening (Italian, Arab, English, etc.), enhanced with fountains. The beauty of these

gardens led to their being declared "of artistic value" in 1954.

Travelling along this same road in the direction of Palma, we can stop to visit the sumptuous country palace of *Raixà*, also set amid gardens, which was built by Cardinal Despuig at the end of the 18th century. Inside the palace, there are still several busts and statues brought from Italy which constitute the "Despuig collection", a large part of which is to be found in *Bellver Castle*. A great stairway adorned with sculptures leads from the house to the garden, and at the foot of the stairs there is a large pond. Continuing our itinerary along the north-west coast,



Partial view showing the port of Pollença.

we find ourselves in the midst of yet another extraordinary landscape. A difficult, tortuous road known as the "tie-knot" leads us to *Sa Calobra* and to the cove of the same name which is closed in on either side by *Morro de sa Vaca* and *Ses Telles*. There is a defence tower — *Sa Calobra tower*, also known as *Torre des Bosc* (Forest tower) or *Penya Roja* (Red rock) — built in 1596. However, the most extraordinary spot in this area and one of the most admired on the island, is *Torrent de Pareis*. This water-course stems from the union of the two torrents "Gorg Blau" and "Gorg de Lluc", flowing 4 km encased between sheer stone walls some 360 to 400 m high, and separated in places by only 30 m. The rock face

is so high, and the torrent so narrow that there are some crannies too obscure and twisted ever to see the light of day, such as the spot known as "Sa Fosca" (gloom). The torrent only widens as it flows into the sea, eking out an exquisite cove. For three years this earthly paradise was the home of the painter *Joaquim Mir*, who lived here from 1901 to 1903. During his time on Majorca, this celebrated artist embarked upon the wildest, most fantastic period in his treatment of both colour and form, as he soaked up the landscape he encountered on this part of the island, and developed his own personal style, as we can see from one of his most outstanding paintings: *El Roc de l'Estany* (The rock by the pool),

now exhibited in the Museum of Modern Art in Barcelona.

400 m above sea level, in a wide valley surrounded by jagged mountains, lies the *monastery of Lluc*. Its origins go back to the 13th century, when a small church was built and dedicated to Santa Maria de Lluc. After 1322, the chapel became an important shrine and centre of pilgrimage, whereupon the lord of the manor Bernat de Sacoma donated some of his land for the purpose of building a hostel for pilgrims. In 1343, during the reign of Peter III, some reforms

were carried out and the original church was extended. In the mid-15th century, the Collegiate Church was founded, and in 1456 received the official approval of Pope Calixto III. It was at this time and for the reasons already outlined, that the sanctuary achieved preeminence, as we can see from contemporary documents which have come down to us. In 1531, the then prior Gabriel Vaquer founded the choir school of the "Nins Blauets" (the Blue Boys) so that they could sing morning mass every day. This small choir, also known as the "minyons"

Overall view of the port of Pollença.





View of Formentor, with Es Colomer islet.

or “al·lots blaus” was modelled on the famous choir school of Montserrat.

In 1662, building began on the present church of Lluc. Designed by Jaume Blanquer, it was completed in 1684. The sanctuary knew another moment of glory in 1884, when Bishop Mateu Jaume crowned the statue of the Virgin of Lluc, proclaiming her sovereign and patron of Majorca.

The monastery now has a guest house with a square or “clastrà”. In one of its rooms there is a folk museum containing an interesting collection of costumes, typical local objects and Majorcan pottery donated by Antonio Mulet. The monastery also has

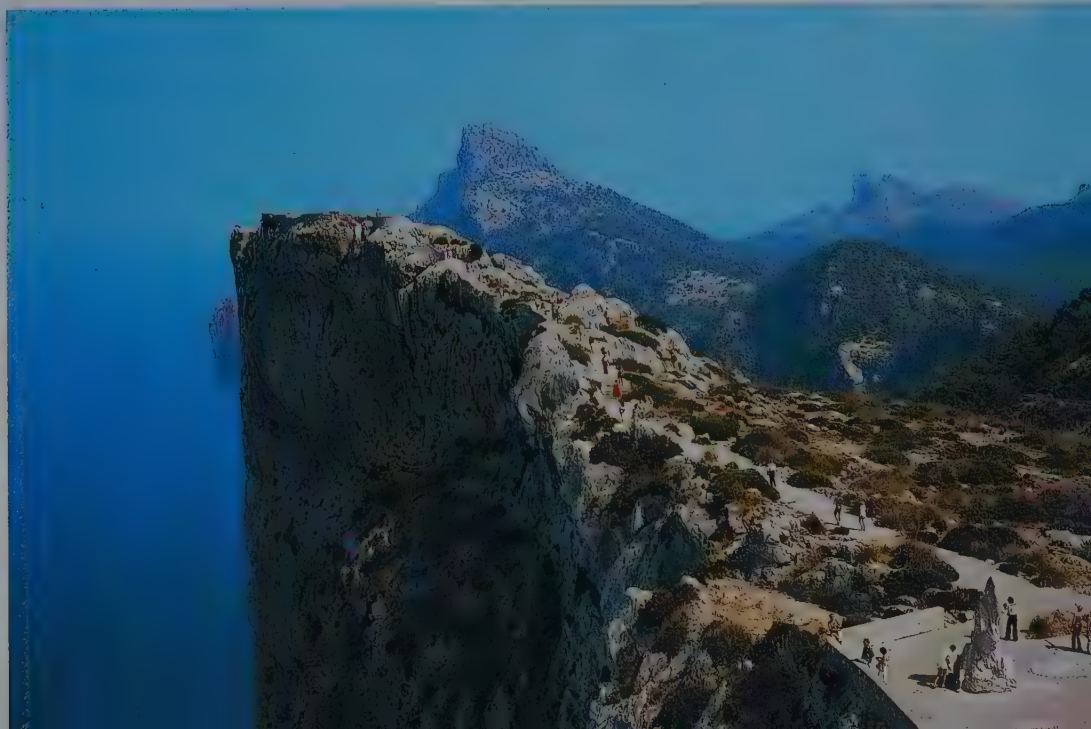
a treasury, including exhibits of exceptional artistic value.

From the monastery of Lluc, we can continue inland towards the city of *Inca*, which is renowned for its shoe and leather industries. However, it is also an important trading centre, as we can see from its market, held every Thursday, which attracts people from all parts of the island.

In the heart of the old city, we can visit the Gothic church of Santa Maria la Mayor; of the original building, only the bell-tower remains, the rest dating from the 18th century. Inside, there is a fine panel representing the Virgin and Child, which belonged to



*The bay called Cala
del Pi de la Posada.*



*Es Colomer
viewpoint in
Formentor.*



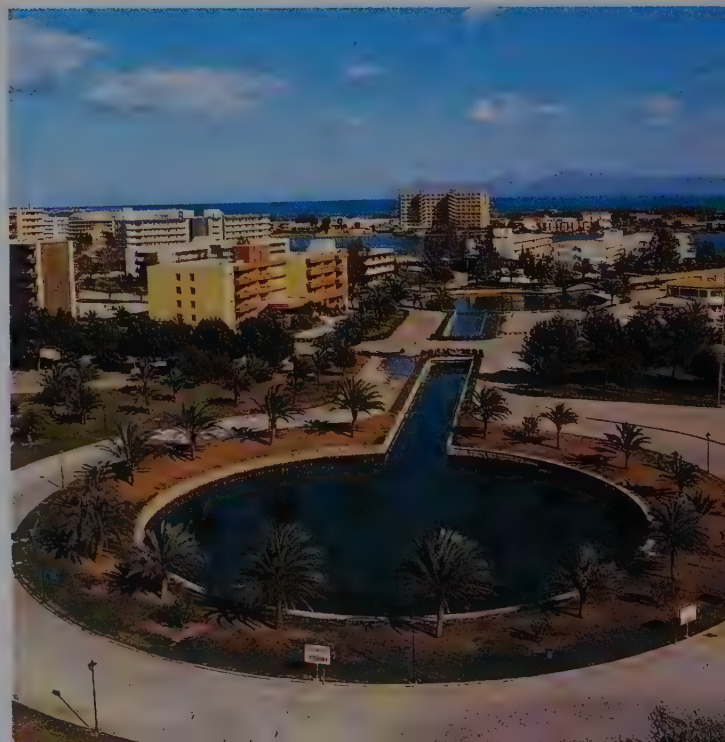


Overall view of the Port of Alcúdia.

Detail showing the Bellevue residential area.

the original Gothic altar-piece by Joan Daurer. The Dominican Church (1664-1669) also has an interesting cloister built in 1730.

We should not leave this remarkable town without first stopping to buy some of the famous "galetes d'Inca" (Inca biscuits), or visiting some of the typical restaurants or "cellers", so called because they occupy what used to be wine cellars, reminding us that



The Xara gateway, entrance to the ancient walled city of Alcúdia.

Detail showing the Roman ruins of "Pollentia".

Traditional local atmosphere and a cosmopolitan tourist industry coexist on Majorca.



*Views of the beach
at the port of
Alcúdia.*



View of Can Picafort.

production of wine was once a major industry in this area. These "cellers" serve some of the most typical dishes of the island such as "porcella rostida" (sucking-pig) "escaldums" (stewed chicken or turkey) and "tumbet" (fried vegetables).

Very near Inca is *Campanet*, with its famous natural caves of the same name, which were discovered in 1949. Ever since the floods which occurred at the end of the 16th century, the centre of the town has occupied a hill-site presided over by the parish church (1717-1737); the church contains the body of Saint Victoria donated by Cardinal Despuig. The most outstanding building in the vicinity is Saint Michael's Hermitage, which was elevated to the status of

parish church by Pope Innocent IV in 1248. There are also a number of talayots.

In the extreme north of the island, where the Tramuntana range is especially rugged, with rocky cliffs alternating with deep valleys, we find *Pollença*, which is famous for its orchards. The city has many noteworthy monuments among which to name but a few are: the Convent of Saint Dominic (16th century) in whose restored cloister, the International Music Festival is celebrated in the month of August; the old parish church of Santa Maria, with its single nave and side-chapels which underwent several reforms until the late 18th century; the oratory of Saint George (1532); the chapel of the Roser Vell in



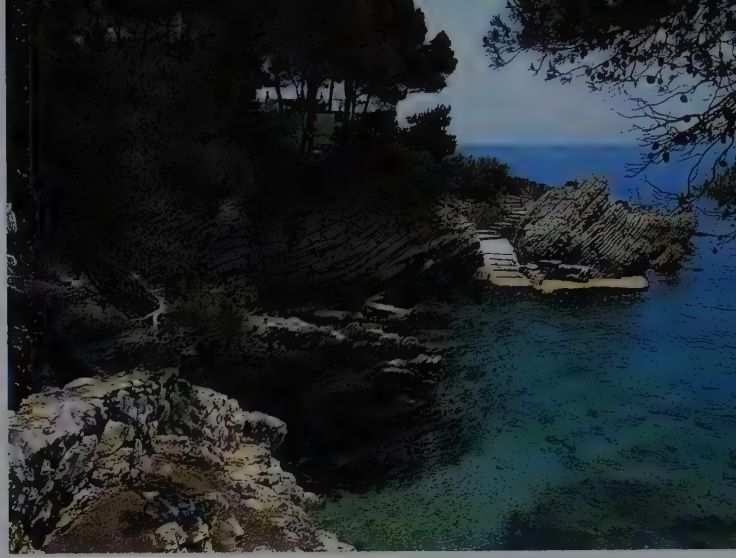
Partial view of the port at Cala Ratjada.

the Gothic style; the church of Montision and the ancient palace of Saint John of Jerusalem; the fountains, particularly the one known as "Font del Gall" are well worth a visit. The town has also retained its old traditional centre, with its stately mansions including the house where the illustrious poet Miguel Costa i Llobera (1854-1922) was born. He was the author of many works dedicated to Majorca's countryside: "El Pi de Formentor" (The Pine tree of Formentor), "L'Arpa" (The Harp), and "Miramar". The cultural life of the town is stimulated by painting competitions organised by the Town Council annually, thanks to which the collection in the Municipal Arts Museum is regularly increased, as well as by its

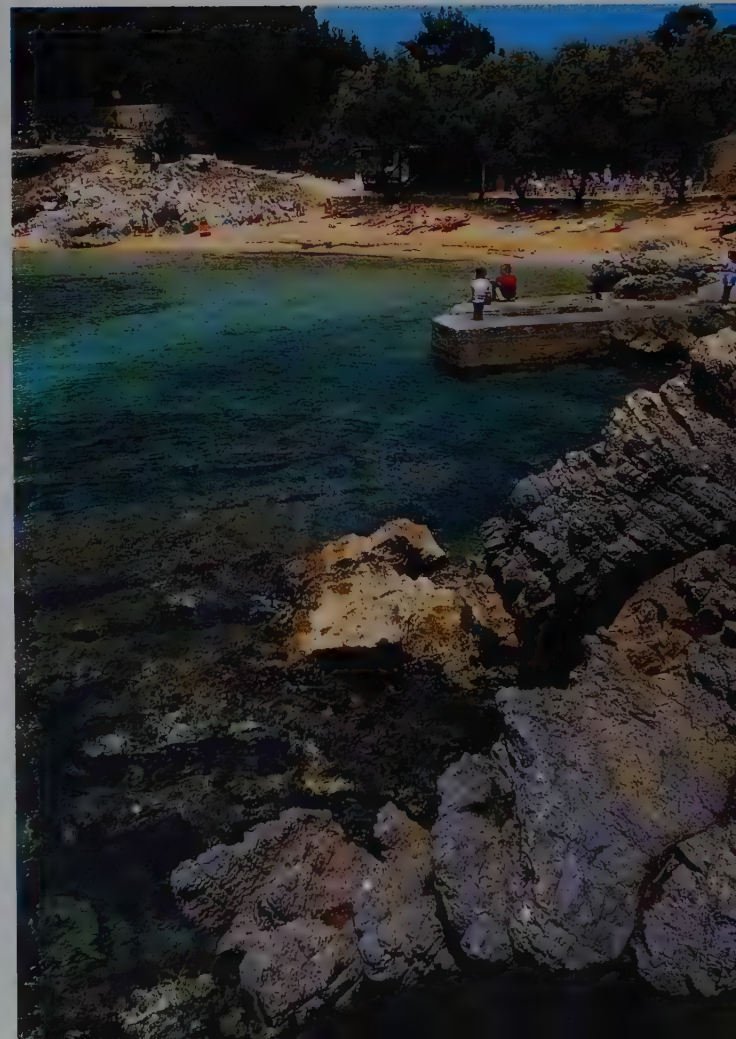
important folk festivals. One of these, "the Moors and the Christians" reenacts the pirate Dragut's raid in 1550. In 1914, Pollença gave birth to the Pollença school of painters formed by a group of artists led by the painter Anglada Camarasa. Their work is characterised by their decorative sense of colour inspired by Majorcan landscapes.

Around Pollença, still in a good state of conservation, there are some talayots (Can Daniel Gran, Siller, Ternelles, etc.) and some Roman remains, including a fine bridge which is still in use.

In the town, we also find the famous *Oratori del Calvari* (Calvary chapel) with its Neoclassical main front. It can be reached by the "Camí de les Creus"



Details showing Cala Agulla and Cala Gat.





View of Artà.



*A small "possessió",
the typical Majorcan
country house.*

Entrance to the Artà caves.



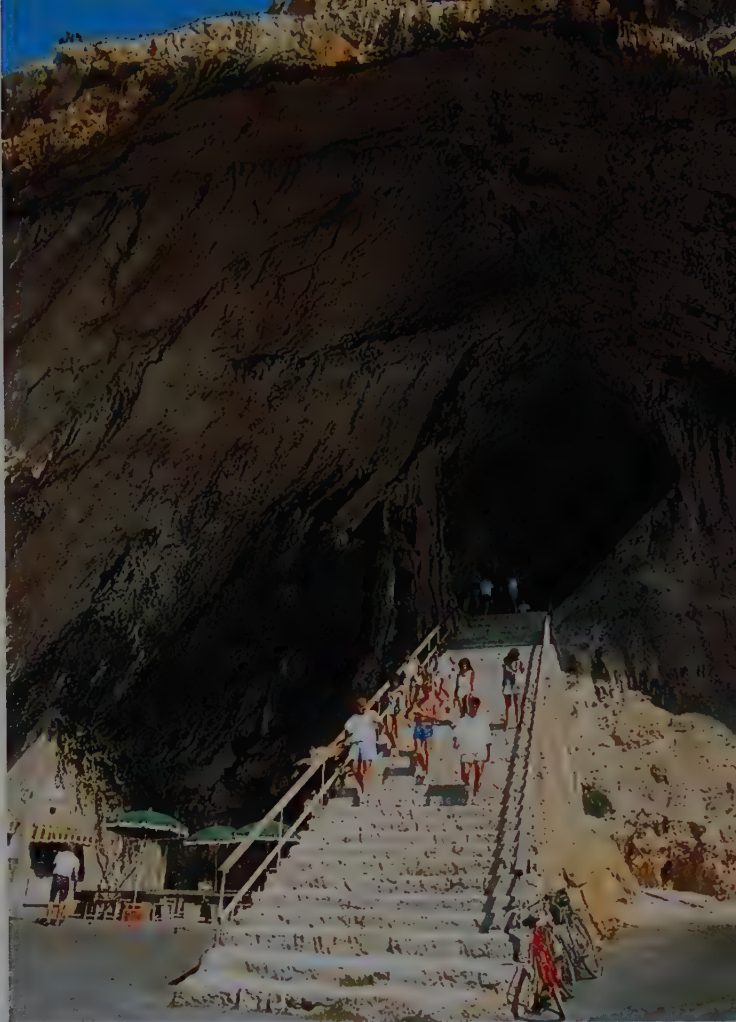
Lambs grazing far from the hustle and bustle of the tourist resorts.

(Way of the Cross) or by climbing 365 steps bordered by a double row of cypresses, and commands a marvellous panoramic view. Some 3 km away from the town is the "Puig de Maria" (Mount Mary) where a hermitage and ancient monastery is to be found at a height of 332 m. Built in 1348, it was converted into a monastery in 1371 and was occupied first by the Poor Clares and later by hermits. The chapel has a guest house. Thanks to its lofty position the hermitage enjoys marvellous views over the bays of Pollença and Alcúdia and on very clear days one can see as far as the island of Minorca.

Also within the district of Pollença is the *Castell del Rei* (King's castle), an ancient fortress dating from Arab times, whose remains stand on one of the steepest crags of the Tramuntana range.

The *Cala de Sant Vicenc* (Saint Vincent's cove), approximately 5 km from Pollença, is surrounded by sheer cliffs of which *Cavall Bernat* is the most outstanding. This singularly beautiful cove offers excellent tourist facilities.

Detail showing the talayotic settlement of ses Païses, near Artà.





View showing the Costa de los Pinos.

To arrive at *Puerto de Pollença* (Pollença port), one must travel approximately 7 km from the town itself. Situated at the northern tip of the bay of Pollença, the original settlement grew up around an early fishing community. It later attracted well-known artists who settled down there, making the place more popular. This was the case of the painter Hermenegildo Anglada Camarasa, whose house and studio have been made into a museum. The work of this painter, who embodied the transition from Modernism to the “Novecento”, is characterised by its decorativism and rich use of colour, usually applied to popular and traditional themes. His stay in Majorca produced a large number of gentle and subtle landscape paintings.

Today, Pollença port has become one of Majorca’s principal tourist resorts with a large number of residential areas in its immediate vicinity.

Our tour of the north of the island ends at the *Formentor peninsula*, a spit of land, 12 km long and 3 km wide, whose rugged contours offer a richly contrasting landscape of huge cliffs, valleys and pine woods. Thanks to a road which has been built from the port of Pollença to *Cape Formentor* it is possible to visit all parts of the peninsula.

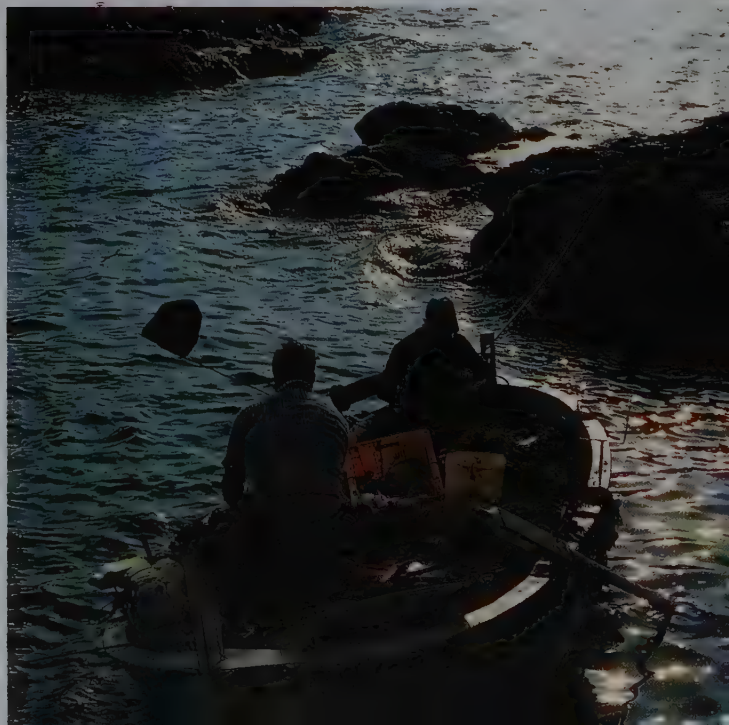
At the foot of the Albercutx watch-tower is the *Es Colomer* viewpoint, from which we may enjoy an impressive view of the sea and Es Colome islet. Formerly the whole of the peninsula belonged to the family of the poet Costa i Llobera. After his death,



Overall view and detail showing Canyamel beach.

a number of his properties were sold, including the area surrounding the famous *Playa de Formentor* (Formentor beach), with its transparent green water, fine sand and pine trees stretching down to the shore, the whole forming a scene of unrivalled natural beauty. This spot, considered to be one of the loveliest on Majorca, was acquired by the Argentinian, Adan Diehl who, in 1928, commissioned the building of the famous *Formentor Hotel* opposite the cove *Cala del Pi de la Posada*. It was one of the foremost hotels of its kind in the 1930's, and has always had an excellent reputation, being patronised by celebrities from all over the world.

While we are on the Formentor peninsula we shall





Partial view of Bona cove.

see: *Cala Murtra* with its monument to Miquel Costa i Llobera, and the *Cape Formentor lighthouse*, commanding an unforgettable panoramic view of the coast and the proud, limitless sea.

The coast stretches north-east to form the grand sweep of the *bay of Alcúdia*, which measures approximately 15 km across, and is closed in on either side by Cape Pinar and Cape Farrutx. Along almost all its shore there runs a wide beach with very soft sand.

As the land narrows to form the peninsula which bounds the bay of Pollença on the south, and on the north marks the beginning of the bay of Alcúdia, we find the town of Alcúdia, whose origins go back to Roman times. In the year 123 B.C. the Roman Con-

sul Quintus Cecilius Metellus founded the first town on this site which was given the name *Pollentia*. Numbered among the most important remains of this ancient city are: a small Roman theatre — on the site of which there are many tombs dating from the time of the Barbarian invasions — a porticoed street, part of the city walls, and numerous objects, of which many important examples are exhibited in the Bellver castle museum (Palma).

The modern city of *Alcúdia* which lies 1 km away from the Roman ruins, traces its origins back to the time following James I's conquest of the island, when the site was resettled. James II of Majorca made it a municipality, and in 1362, an area within a city wall was built up, which was later enlarged

in the 16th century. During this period the increased threat from pirates made new fortifications necessary. Finally, Charles I granted Alcúdia the same privileges which had already been given to the city of Palma, as a reward for its loyalty to the crown during the "Germanías" uprising. In 1943, the crumbling ancient walls were demolished. Thus, the only part of the original city enclosure to survive today are the two magnificent gateways which give access to the city: Sant Sebastià or Majorca Gate and Xara Gate, which are both in a perfect state of conservation.

There are also several interesting stately houses built

in the 16th and 17th centuries, as well as the parish church (1803), which contains several Baroque altarpieces and the Gothic Saint Anne's Chapel (13th century). The city also has a museum which houses a number of the pieces found in the various archaeological excavations which have been carried out in *Pollentia*.

The tourist industry in this area is focused on the port, approximately 2 km from the city, and on the bay of Alcúdia around the peninsula itself, dotted with many lovely little coves of which the most beautiful are perhaps *Ses Caletes*. Close to the shore facing Pollença, we shall also see *Mal-Pas*, one of

View of Millor cove.





Three details showing Millor cove.

the area's main residential districts. Close by, at a height of 444 m above sea level, stands the *Atalaya de Alcúdia* (Alcúdia watch-tower) which commands a breath-taking panoramic view. At the foot of this watch-tower stands the *Ermita de la Victoria* (Our Lady of Victory hermitage), where we shall pause to savour a wonderful view of the bay of Pollença and Formentor.

Returning to the city of Alcúdia, we would do well to visit the *beach of Aucanada* and, continuing our itinerary, the *beach of Alcúdia* and the "city of lakes". We should also visit Saint Martin's cave near Lago Grande. We might also visit the famous "Playas de Mallorca" (Beaches of Majorca) and *Muro beach*, together with the impressive *Albufera* which is now a protected area; it is a wet zone with an enormous variety of bird life, frequented mainly by migratory species.

Continuing along the same road, we come to *Can Picafort*, an old established summer resort with an immense sandy beach which, from the end of the 19th century, has steadily grown into a major tourist area. Only a few kilometres away is the talayotic necropolis of *Son Real*, regarded as one of Majorca's most important prehistoric sites.

As we progress towards the east coast of Majorca, the first sizeable town in our path is *Artà*, in the middle of this mountainous region, at the northern tip of the Sierra de Levante. This area was inhabited in the Bronze Age and there are some talayotic remains from the settlements of *Ses Païses* and *Sa Canova de Morell*. Among the town's other distinguished buildings are the parish church in the style halfway between Gothic and Renaissance, and the Convent of Saint Francis with its beautiful cloister. The town also has a museum which contains pieces from the excavations carried out in the area: pottery and small figures dating from the 2nd century B.C., together with other craft objects from the region.





*Overall view and
detail showing Sa
Coma.*





Overall view of Moreia cove.



On *Sant Salvador* hill there is a medieval fortified enclosure dating from the 13th century and the chapel of *Sant Salvador* which was rebuilt in the 19th century.

Separated from *Artà* by the *Sierra d'es Recó* lies *Cap-depera*. Not far from the coast, this town was founded in 1300 by King James II, and it is remarkable for its castle. Built in the 14th century, the castle faithfully served its purpose as a stronghold against pirate attacks. Its perfectly preserved walls form a trapezium; inside one can visit

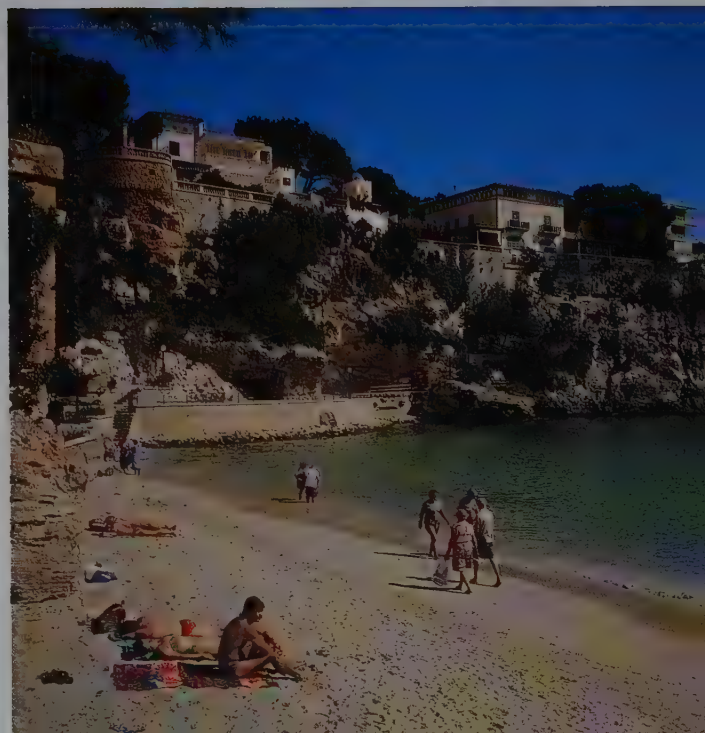
Relaxed atmosphere of the "Island of Tranquillity", coexisting side by side with the busy life of modern Majorca.



Overall view of Porto Cristo and its beach.

the Nunis tower and, standing amid other parts of the fort in a state of semi-ruin, is a fine Gothic chapel in which a modern statue of the Virgin is revered. From the walls of the castle we enjoy a splendid view of the surrounding landscape.

Only 2 km from Capdepera lies *Cala Ratjada*, with its picturesque little fishing port; its geographical location and the beauty of the local scenery make it one of the most hauntingly lovely spots on the island. Now, it is an important summer resort offering all kinds of tourist amenities; it also has Cala Gat Sa Pedruscada, Cala Font and the beaches of *Son Moll* and *Agulla*. Other unusually attractive spots near Cala Ratjada are *Cala Mesquida* and the *Cape of Capdepera*, where a lighthouse and a viewpoint have been built.





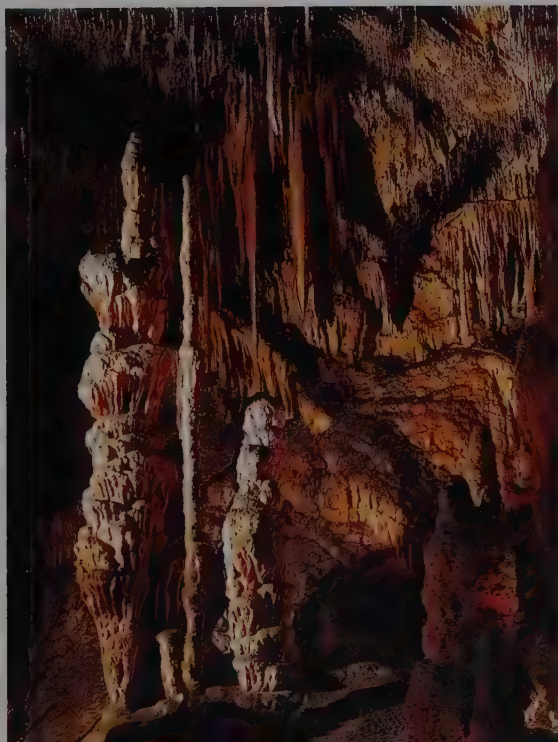
Overall view of Anguila cove.

Partial view and detail showing Mendia cove.





*The Drac Caves
(Porto Cristo); Martel
lake and details.*





*Els Hams Caves; the
Sea of Venice.*



*Els Hams Caves; the
2nd March Chamber.*



View of Romántica beach.

After returning to Capdepera and heading south, the first beach we come across is *Canyamel*, with its lovely natural surroundings and thick pine woods stretching down to the sea; it also has an interesting 13th century defence tower. Not far from here, although still within the municipal district of Capdepera, we find the famous *Artà Caves*, on Cap Vermell cliff. It is uncertain exactly when the caves were discovered, but we know that they were first visited in the 16th and 17th centuries, from inscriptions dating from that time. Cardinal Despuig himself encouraged the exploration of the caves in the 18th century, but they were not systematically studied until the end of the 19th century and the beginning of the 20th century. In 1896, the Artà caves were

visited by the famous French potholer E. Martel, who carried out a thorough exploration of the site, ascertaining that the caves stretched for a total of 450 m (180 m in a straight line). Our tour of the cave commences in the so-called Vestibule where the visitor catches his first glimpse of the stalactites and stalagmites; from here we move on to the "hall of a thousand columns", with similar formations, some of which have been given the most far-fetched names ("the spell-bound slaves", "dawn", etc.). Another important chamber is the so-called "Hell", at the deepest part of the cave, which is full of "organ pipes" with a remarkable broken column, the two halves of which are separated by a gap, too thick for one man alone to encompass with his arms. Then



Cala Domingos.



we come to the "Mirador", full of fanciful natural forms, followed by "Purgatory", with its peculiar formations resembling baptismal fonts and the "Theatre" measuring 30 m long by 10 m wide. Finally, we shall also visit the "Hall of Flags", hung with natural stone pennants.

From this point, following our original route, we come to *Costa de los Pinos*, a luxury tourist area.

Heading inland, we come to *Son Cervera* with its old church built on the ruins of a defence tower, and the new parish church which was built at the beginning of the 19th century. Leaving the town, we travel some 14 km until we reach the bay of Son Cervera which stretches from Cabo Pinar to Punta Amer, with

Detail showing Murada cove.



Overall view of Murada cove.

its large residential areas of *Cala Bona* and *Cala Millor*; both are surrounded by charming scenery and have gradually attracted a large number of hotels, restaurants and all kinds of tourist amenities. At *Punta Amer*, there is the *African Safari Park* which may be visited by car.

The coastal strip between *Punta Amer* and *Porto Cristo* also has some spots of interest for the visitor: *Sa Coma beach* and the residential complexes of *Cala Moreia*, *S'Illot* and *Cala Morlanda*, with their beautiful beaches.

Porto Cristo, the port of *Manacor*, is popular not only because of its perfect tourist facilities, but also due to its proximity to the *Hams* and *Drac* caves. The

former were discovered and explored by their owner *Pedro Caldentey* at the beginning of this century, on the 2nd May 1905. According to geologists, this cavern, which was formed when the Mediterranean acquired the shape it has today, that is in the Quaternary period, was not the result of erosion caused by the sea, but by a subterranean river. Its total length, 100 m in a straight line, is nevertheless almost 1000 m in real terms. The visit begins in the "Primeras visiones" (the first visions), a chamber with a truly wonderful arrangement of startling forms projecting from the floor or the ceiling in the shape of tapering needles or petrified trees. Crossing the "Imperial Palace Room" and going down some



The picturesque atmosphere of Porto Colom.

steps, we emerge into one of the most beautiful parts of the cavern, the so-called "Sea of Venice", a crystal-clear lake, whose surface resembles a mirror because of its smooth stillness. Other interesting chambers are "Milton's Paradise Lost", the "Arms Gallery", the "Columns' lake", the "Enchanted City lake", the "Hall of Images", with its curiously-shaped stalagmites (figures of the Nativity), and the "Angel's Dream", which has numerous branching stalactites arranged in intricately delicate groups —





Two views of Porto Colom.

View of Cala Marçal in Porto Colom.





Overall view of Porto Colom.

fish-hooks or "hams" in Catalan, which give the cave its name — spirals, sharp angles, etc. Finally, we should point out the "Hall of Owls", the "Garden of the fountain", the "Hall of the 2nd March" with its breath-taking formations and the "Chamber of Repose" with its iridescent shades.

Near the *Hams* caves, after Porto Cristo, we come to the *Drac* caves, carved out by the passage of an underground river, whose fame has spread all over the world.

These caves lay unheeded until 1896 when the French geologist Martel led the first scientific expedition into them sponsored by Archduke Ludwig

Salvator of Austria (1847-1915). Their total length was calculated at approximately 2 km. In 1934, Carles Buigas was commissioned to provide the caves with illumination before opening them to the public.

After entering the Drac caves through the Armand Hall, now known as the Vestibule, we find before us innumerable chambers; of these the most important are: the "Blacksmiths' Hall", measuring 100 m long, containing a great variety of formations; the "Virgin Forest" resembling a forest of palm trees whose trunks fuse with the ceiling, the "Moragues Cupola", forming a kind of amphitheatre, the "Black



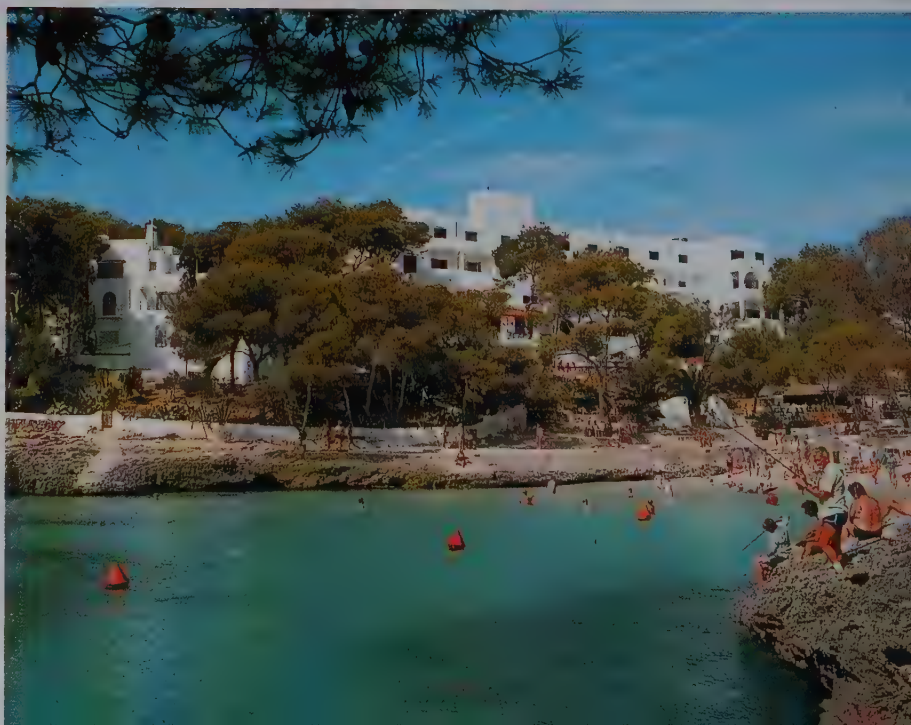
Views of Ferrera cove.

Lake" so called because it reflects the stalactites blackened by the smoke from the torches that were formerly used to illuminate the caves; the "Sultan's Bath", where the lighting casts reflections of the stone on the water; and the so called "White Cave" onto which the Covadonga Hall and the Royal Chamber open. The most famous chamber in the whole system of caves is undoubtedly Lake Miramar, now called Lake Martel, in memory of its discoverer. It is one of the largest known underground lakes and its ceiling is encrusted with the most delicate stalactites. Its total length is 177 m, its depth varying between 5 and 9 m. Tourists are treated to a concert

performed by musicians aboard a small boat which slowly crosses the lake.

Travelling inland, approximately 15 km from Porto Cristo, we come to *Manacor*, which is undoubtedly one of the most important towns on the island, with a world-wide reputation for its imitation pearls which are today a major export item.

Among its most outstanding monuments we should mention Saint Mary's Parish Church, the Convent of Saint Dominic, built in the 16th century with a fine Baroque cloister, which has been declared a national monument; the Ses Puntet or Mir tower, a fortress with wonderful windows and the residence of the



◁ *Cala d'Or with its many exquisite beauty spots.*

kings of Majorca (16th century) of which only the crumbling palace tower still stands. In the Plaza del Rector Rubí, is the Municipal Archaeological Museum, which is also known as the Joan Aguiló Museum since the museum owes the majority of its collection to him. These include the mosaics from the early Christian basilica Son Peretó and diverse objects from prehistoric sites in the surrounding areas. From Manacor, we can visit Petra, the well known birth-place of the Franciscan missionary Friar Juniper Serra (1713-1784). Sent to the New World in 1749, he founded several missions there such as the San Gabriel Mission in Los Angeles in 1771, and the San Francisco Mission in 1776, both of which grew into great Californian cities. Among the various remains associated with this illustrious figure which may be seen in Petra we find: the house he was born in; his birth certificate which is kept in the parish church, the monument to the missionary apostle and the Juniper Museum.

Back on the coast road and travelling south, we pass by Anguila cove which is the beach used by the Porto Cristo Novo residents, Estany cove, the famous Pirate caves, Falcó cove, Romántica beach, Magraner cove and Bota cove near the "Calas de Mallorca" development. Finally we come to Antena cove, Domingos cove and Murada cove, which together comprise one of the most popular areas on the island thanks to their exceptional natural qualities.

The road now takes us on to *Porto Colom*, the traditional port of the city of Felanitx (11 km away). Situated on an inlet with a broad stretch of beach, Porto Colom has also become a summer resort of steadily growing importance since the 1960's. Inland from Felanitx we can visit the *Sanctuary of Sant Salvador* founded in the 15th century from which we can enjoy an impressive panoramic view: at the top of the hill, next to the sanctuary and guest-house

Details showing Ses Egos cove.





Partial view of Porto Petro.

there is a monumental cross; here we can also visit the *Santuari Castle*, which is thought to be one of the most ancient fortresses on Majorca (it is thought to have been originally a Roman fortress, and subsequently an Arab fort and finally a feudal castle). Continuing along the coast, we come across a number of coves of great scenic beauty: Ferrera cove, the secluded *Cala d'Or*, surrounded by a splendid pine wood, with a fine sandy beach overlooked by a residential area of picturesque houses in the Ibizan style. There follow Gran cove, Llonga cove and *Porto Petro* with its characteristically jagged and tortuous coastline, which is ideal for underwater fishing, and finally Mondragó cove and Figuera cove, the latter has fortunately so far been spared too great an

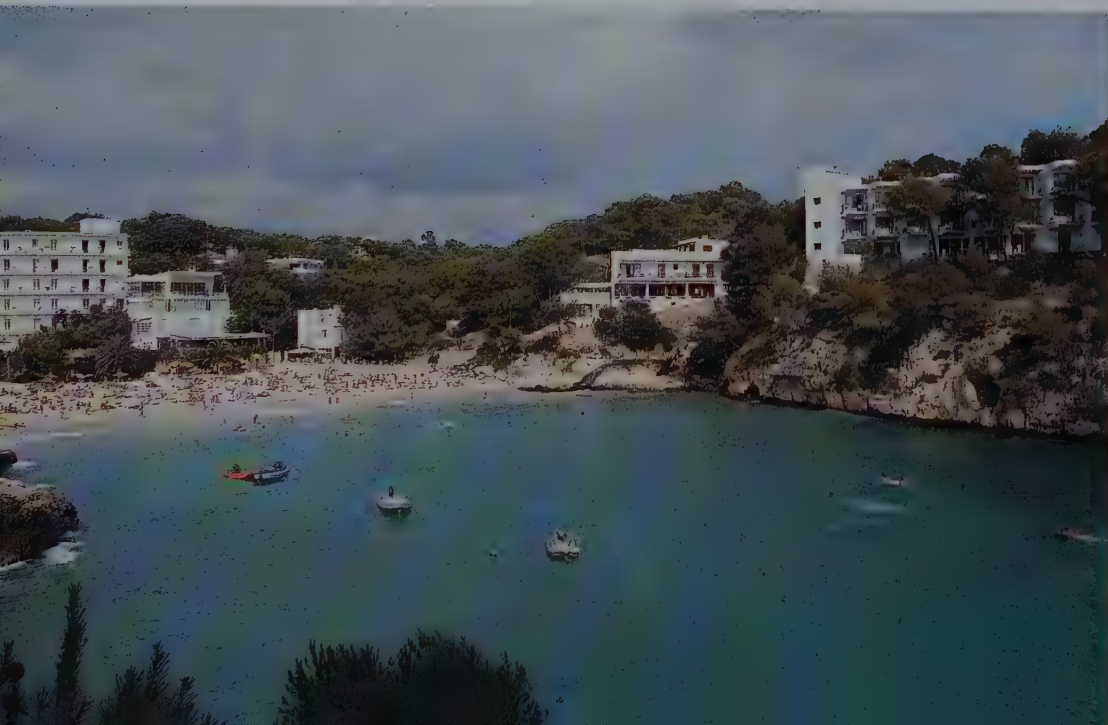
affluence of tourists. Having come this far, we should certainly visit *Santanyí* with its remarkable parish church incorporating an ancient chapel and an organ which belonged to the Convent of Saint Dominic of Palma, which has long since disappeared. This small town has access to the sea at Santanyí cove, where there are still some remains of 16th and 17th century fortifications and defence towers. To the south of Santanyí cove we can see "Es pontàs", a huge rock in the form of a bridge which arches majestically out of the sea just opposite the coast. A little further on, we come to the attractive coves of Llombards, S'Almonia and Figuereta.

13 km from Santanyí is *Colonia de Sant Jordi*, an old fishing port beside whose broad beaches a summer



Details showing Porto Petro.





"Es Pontàs" off the coast opposite Santanyí cove.

A view of Santanyí cove.



Overall view of Figuera cove.

resort has evolved. Near the Colonia, we find the tiny village of *Es Llombards*, the small town *Ses Salines*, which is a paradise for migrating birds, and the magnificent sandy beach of *Es Trenc*, Majorca's last unexploited beach.

After this intensive tour of the island, there remain only a few places of interest for the tourist to visit. However, leaving this side of the coast and taking the inland road back to Palma, which passes through Campos del Puerto and Llucmajor we can pause near the latter to visit the famous *Monte Randa* (548 m above sea level) where Ramon Llull spent some time in retreat. The mountain may be climbed by means of a path which runs past the hamlet of Randa, the

Detail showing Colonia de Sant Jordi.





The famous Majorcan "ensaimades".

Chapel of Grace and the Hermitage of Sant Honorat; at the top we find the *Santuari de Cura* and its guest-house.

No visit to Majorca would be complete without sampling some of its *typical dishes*. Among the best known of these are "sopes mallorquines" served in earthenware dishes; "arròs a la marinera" (a rice and sea-food dish); "tumbet", consisting of fried potato,

aubergine and green pepper covered in a tomato sauce. Among its best-known sausage meats are the famous "sobressada", "botifarrons" and "llonganisses". One of the island's most popular drinks is "palo", a strong thick spirit which is drunk as an aperitif. Among the island's cakes, the best-known is the famous "ensaimada", whose fame has spread all over the world.

Once again
we can
enjoy
Majorca in
all her
unspoilt
charm.



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Protegem el bosc; paper procedent de cultius forestals controlats
Wir schützen den Wald. Papier aus kontrollierten Forsten.
We protect our forests. The paper used comes from controlled forestry plantations
Nous sauvegardons la forêt: papier provenant de cultures forestières contrôlées

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8th Edition - I.S.B.N. 84-378-1370-0





ISBN 84-378-1370-0



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KM-874-356

